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MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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Edited by

AXEL B. JOHNSON

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MUSIC LOVERS'

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General Review

VICTOR'S three album sets for April are headed by Toscanini's superb performance of Mozart's "Haffner" Symphony in D major, with the Dance of the Spirits from Gluck's Orfeo for good measure on the odd record side—a set that surpasses even the highly praised "Clock" Symphony of a few months ago. The other two albums are Schumann's Carnival as played by Sergei Rachmaninoff—his first album set to be devoted to a major solo piano work, and the celebrated Pelléas et Mélisande excerpts that many of our readers already know from the French H. M. V. pressings and which were reviewed from them in these pages over a year or more ago.

The Victor orchestral records include the Waldweben from Siegfried in a magnificent recording by Willem Mengelberg and the Philharmonic-Symphony of New York, Rossini's Semiramide Overture in a characteristically sparkling performance by Rosario Bourdon and the Victor Symphony, and several light disks by the Victor Novelty Orchestra and Victor Salon Orchestra,—the latter featuring the first recorded appearance of the Victor Theremin, played by Zinaida Hauenfeldt. Two of the Red Seal releases failed to arrive in time for review: Master Menuhin's performances of the Adagio from Mozart's G major violin concerto and a Sarabande and Tambourin by Leclair, arranged by Sarasate; and a Casals' disk containing Dvorak's Songs My Mother Taught Me, Rimsky-Korsakow's Flight

of the Bumble Bee, and Mendelssohn's Song Without Words in D. The other leading works are the Elégie from Tchaikowsky's String Serenade, Op. 48, played by the Philadelphia Chamber String Simfonieta; coloratura arias from Don Carlos and La Favorita sung by Sigrid Oegin; highly spirited arias from Andrea Chénier and Girl of the Golden West, sung by a new recording tenor, Armand Tokatyan; Old English and Welsh airs in sympathetic interpretations by Reinald Werrenrath; theme songs from current films by Richard Crooks; and Gems from the Love Parade and Sunny Side Up by the Victor Light Opera Company. The popular vocal list featuring a number of prominent radio and film artists: Bebe Daniels, John Boles, Fanny Brice, Olga Albani, Welcome Lewis, etc., etc.

The announcement of Brunswick's next International Hall of Fame release has not yet come to hand as I write, but the Missa Solemnis, the fine orchestral disks conducted by Wolff, Prüwer, and Kopsch, and the organ record by Alfred Sittard (announced last month) are all reviewed in this issue. Special comment should go to Brunswick's dance list, always extensive and meritorious, but this month unusually long and evenly high in standard. (As we go to press, the Brunswick advertisement, containing a list of the April releases, has just reached us. See the inside back cover.)

No new Odeon celebrity releases have reached us in time for review this month, as the last is—

sues came in time to be commented on in the March number: Hungarian Lustspiel Overture and Chopin's Polonaise in A, The Skaters Waltz and Court Dances, Echoes from Russia, etc.

Columbia's headliner is again a work by Tchaikowsky and a performance by Mengelberg: the Fourth Symphony, played and recorded in characteristic fashion by the great Dutchman and his Concertgebouw Orchestra of Amsterdam. Some of the tempos that Dr. Mengelberg chooses, particularly in the third and fourth movements strike one as rather exaggeratedly slow on first hearing, but the work as a whole is exceedingly brilliant, and recorded in the resonant fashion that won such great attention to his recording of Tchaikowsky's Fifth. The other masterworks sets are string quartets by Brahms and Mozart, played by the Lener Quartet which recently concluded a very successful American tour. The new release in the Columbia Operatic series is *La Bohème*, conducted by Molajoli, to be reviewed in the next issue.

Among the other outstanding works on the Columbia lists are the *Miserere* from *Il Trovatore* and the Quartet from *La Bohème*, sung by Arangi-Lombardi, Merli, Pampanini, etc.; 'cello solos by Felix Salmond (Rachmaninoff's *At Night* and a *Sammartini Allegro*); violin solos by Yelly D'Aranyi (Gatty's *Bagatelle in D* and the Dushkin transcription of *Albeniz' tango*); spirited performances of the *Border Ballad* and *Rolling Down to Rio* by Fraser Gange; Japanese violin pieces played by Zimbalist; arias from *Manon* and *Elisir D'Amore* sung by Dino Borgioli; two Strauss waltzes in effective piano arrangements by Karol Szreter; two of Richard Strauss' best known lieder (*Traum durch die Dämmerung* and *Zueignung*) sung by Alexander Kipnis; a *Sacred Hour Reverie* by Ketelbey's Light Concert Orchestra and the *Columbia Light Opera Company*; and light concert pieces featuring flute and piccolo by the Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey.

In a later release is Massenet's *Scènes Pittoresques*, conducted by Pierre Chagnon (two records), and a re-pressing of the French *Columbia Polonaise* and *Coronation Scene* from Boris Godounow, reviewed in these pages some months ago from the imported pressings.

The National Gramophonic Society in London has sent us a batch of their latest releases of rare chamber music: sonatas for the flute by Bach and Handel, a Haydn String Quartet, a Haydn Piano Sonata, a short String Quartet by Matthew Locke, and a Purcell Fantasia for Strings, all works that should appeal very strongly to the discriminating record collector who is searching for music that is well off the beaten track.

The foreign supplements of the domestic manufacturers are not as rich in "finds" this month as usual. The Victor leaders are excerpts from *Il Trovatore* and *La Forza del Destino* sung by Pertile, Franci, Granforte, etc. (not yet arrived for review); a fine band record by the Mexican Police Band, and an interesting set of Gypsy Dances played by the Gypsy Orchestra.

Odeon features a four-part potpourri of German national airs and folk tunes, *Der Traum des Reservisten*, conducted by Dr. Weismann; organ chorales played by Paul Mania; a Handel chorus and a German chorale sung by the Sieber Chor and Männerchor; and a new Richard Tauber disk coupling a German version of Irving Berlin's *Always with Wenn der weisse Flieder wieder blüht*. The Brunswick list concentrates in the Italian and Spanish-American fields, with a large number of noteworthy releases in the latter group especially; and the Columbia list features re-pressings from the German Odeon and Parlophone Catalogue by the Parlophon Streich Orchester, Edith Lorand's Orchestra, and Dajos Bela's Orchestra.

The Columbia Company in England has just issued a number of uncommonly interesting orchestral works: Constant Lambert's *Rio Grande* for chorus, orchestra, and solo piano, played by the Hallé Orchestra, conducted by the composer, with Sir Hamilton Harty playing the piano parts; the first and second movements of *Scheherazade* (with the promise of the rest of the work to follow), conducted by Philippe Gaubert; a 'Cello Concerto arranged from Schubert's *Arpeggione Sonata*, played by Gaspar Cassado with the Halle Orchestra under Harty; Liszt's *Second Hungarian Rhapsody* in a new three-part version conducted by Sir Henry Wood, who plays his own orchestration of Bach's *Partita in E* on the odd record side; the *Dance of the Hours* from *La Gioconda* conducted by Molajoli; and a complete recording of *La Tosca* made under the direction of Molajoli, with Bianca Scaccati, Alessandro Granda, Enrico Molinari and Aristide Baracchi in the cast.

The new H. M. V. releases include a re-recorded performance of Franck's violin sonata by Thibaud and Cortot; the *Theme and Variations* from Tchaikowsky's *Suite No. 3*, conducted by Sir Landon Ronald; *Der Rosenkavalier Waltz* conducted by Dr. Blech; the long-awaited first recording of Brahms' *Piano Concerto in B flat major*, played by Arthur Rubinstein with the London Symphony Orchestra under Coates; and Mendelssohn's *Ruy Blas Overture* conducted by Dr. Malcolm Sargent. The vocal records are led by speeches by the King of England (Speech at the Opening of the Five-Power Naval Conference, January 21st, 1930) and the Duke of York (*My Camp—Its Purpose*). The Royal Belgian Guards Band plays a two-part recording of Auber's *Masaniello Overture*; the Temple Church Choir sings *The Heavens Are Telling* from Haydn's "*Creation*"; and G. D. Cunningham plays Bach's *Fantasia and Fugue in G minor* on the organ of St. Margaret's Westminster.

From Parlophone there is Beethoven's *Egmont Overture* conducted by Max von Schillings; the *Introduction and Dance of the Princesses* from the *Fire Bird* conducted by Erich Kleiber; *Catalani's Dance of the Waves* conducted by Dr. Weissmann; Bach's *Fantasy in G minor* played by Louis Vierné on the organ of Notre Dame, Paris, Chopin's *Ballade No. 1* played by Leon

Kartun; Schubert's Serenade and Grieg's Ich Liebe Dich sung by Emmy Bettendorf; a choral version of Roses from the South Waltz by the Sieber Choir; and arias from Don Juan and the Barber of Seville sung by Julian Guiliani.

Miscellaneous British releases of special note: Walton's Facade by Edith Sitwell, Constant Lambert, and orchestra (Decca); Liszt's Thirteenth Hungarian Rhapsody played by Newman's Symphony Orchestra (Winner); Infante's Gracia and a Spanish folk dance played by Rae Robertson and Ethel Bartlett—two pianos (Homocord).

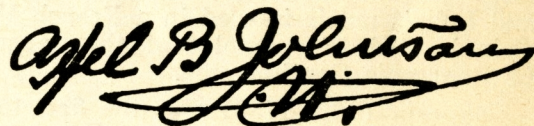
In France the Columbia Company issues the first recording of Chopin's Piano Concerto in F minor, played by Marguerite Long,—a recording that is acclaimed as the most successful yet made of that difficult combination, piano and orchestra. Miss Long also plays Chopin's great Fantasie in F minor for solo piano. Miguel Cadilla plays Saint-Saen's Third Violin Concerto with the orchestra of the Paris Conservatory. Ricardo Vinès, pianist, plays Albeniz' Torre Bermeja and Debussy's Soirée dans Grenade.

Miscellaneous French releases: Schmitt's Tragedy of Salome conducted by Piero Coppola (French H. M. V.); Ravel's Bolero, the Introduction and from the Coq d'Or Suite conducted by Albert Wolff (Polydor); Chabrier's Espana conducted by Pierné (French Odeon); a series of piano pieces, many of them original compositions, played by Emil von Sauer (Pathé-Art); the Overture to Bach's 8th Cantata and the last movement of the second Bach Concerto for two pianos, played by Wiener and Doucet (French Columbia).

The splendid publicity that the phonograph and records have been given lately in the newspapers and magazines is now augmented by a little monthly magazine, "Disques", published by the H. Royer Smith Co., of Philadelphia. Mr.

Smith, one of our most energetic and able dealers and importers, and one of the first of the large dealers to support THE PHONOGRAPH MONTHLY REVIEW, has for some time been issuing descriptive record bulletins of more than ordinary interest. They have proved so popular that Mr. Smith has decided to elaborate them into a regular monthly publication devoted to reviews and comment on current domestic and imported records, and short articles on phonographic and musical subjects. The first number, March 1930, is distinguished by its exceedingly attractive printing and make-up, as well as by the informative value and brilliance of its contents. It is a pleasure to welcome so brilliant a contemporary. We congratulate Mr. Smith, and advise our readers make an acquaintance with "Disques."

Our own editorial efforts have recently been extended by the inauguration of a series of broadcasts of recorded music, given every Sunday afternoon over Station W H D H of Boston and Gloucester. Our first program was devoted entirely to disks by Dr. Stokowski, but all the leading recording companies and artists will of course be represented impartially in future concerts. At first, our programs will consist largely of lighter concert works, and semi-classical music, but if the response warrants, more elaborate works will be introduced. Station WHDH is giving us splendid co-operation and we are confident that these broadcasts will do much to promote the phonograph movement and the sale of fine records. We trust that our New England readers will "listen in" and let us know how the concerts come over the air.



Some Representative French Records

By ROBERT DONALDSON DARRELL

ARRIVING in France after our phono-musical journeys through Russia and Spain it promptly became evident that no survey of recorded French music could approach even the comparative comprehensiveness of the earlier studies and still remain within the practicable bounds of a magazine article. French musical literature is so extensive and the phonograph companies—particularly those in France—have been so energetic in recording it that an obese book could scarcely encompass more than a mere listing of their available releases.

Consequently this brief survey is constructed on a plan quite different from that of its predecessors. There are so many important com-

posers that there will be barely space to call the roll, indicating beside each name the general extent of his recorded works, and giving only one or a few of the most representative disks.

Composed music only is considered, for the phonographic repertory of French popular and folk music requires an independent study, and the material for such an article is not easily come by. Except for a few of the better known carols and folk songs the golden store of older music seems almost untouched. The French catalogues contain a few examples and the catalogue of the Victor Educational Department a few more—I might cite the two old noëls arranged by Gavaert (Les Anges dans nos campagnes and

Entre le Boeuf et l'Ane gris) and sung by Les Choeurs Religieux on Victor 81603. Patriotic songs, popular airs, and music hall ditties are of course available in profusion from the French companies; a few are re-pressed by their American affiliations. The disks by Yvonne Guilbert, who has recently begun to record again, should be mentioned, also those by Chevalier, Yvonne George, and Mistinguett, many of which are grouped in special albums by The Gramophone Shop in New York City. A number of the best folk songs are included in the special series of children's records issued by both the French H. M. V. and Columbia companies, and some half dozen or so eighteenth century songs with harpsichord accompaniments are listed by the Pathé-Art company in France.

The Netherland and Italian schools of polyphonic writers (sixteenth century) included several composers of French or Flemish birth, notably Orlando de Lassus and Jannequin. The two are aptly represented by a *Matona mia cara* and *O joli jeu* respectively, delightfully sung by the Motet and Madrigal Group on Victor 22075 (7th Educational list).

Lully (1633-1687) was of Italian birth, yet he virtually established the French ballet that is so intimately bound up with the history of French music, indeed with the very temperament of French composers. There are very few recordings. The final Caruso records, released by Victor in February, include an air from *Amadis*: Eric Morina (violinist) plays a gavotte for Polydor; the Madami Quartet (mandolines and guitars) plays a menuetto for English Columbia, and Lully's music is used in a French H. M. V. disk devoted to examples of the dances from *Le Bourgeois Gentilhomme*.

Couperin (1668-1733) was the first to understand and to explore the peculiar demands of keyboard technique. Even Domenico Scarlatti found much to learn from him, and his music is as vivid and fresh today—even when played on the piano instead of the harpsichord—as two centuries ago. Here is a grateful field for cultivation by some alert recording pianist. Kathleen Long (N. G. S.) and Lucile Caffaret (Polydor) play the exuberant *Tic-Toc-Choc ou les Maillitons*; Erica Morini (Polydor) plays Kreisler's transcription of *La Precieuse*; there are acoustical violin versions of Kreisler's transcription of the *Aubade Provencale*; the brothers Tzipine play a violin-cello version of *La Volupteuse*, and Cassado a cello *Pastorale*, for Polydor.

Rameau (1683-1764), too, has been done scant phonographic justice. There is an orchestral disk of the *Airs de Ballet de Platée* conducted by Witkowski for French Columbia, and the American Columbia catalogue still retains an invigorating performance (acoustically recorded) of the *Tambourin* conducted by Sir Henry Wood. There are divers solo versions of the *Tambourin*, of which the best is probably that for harpsichord by Anna Linde (Parlophone), as Landowska's harpsichord version is disfigured by a few extraneous notes from an assisting ensemble. Some

of the other recordings are: *Rappel des Oiseaux* for harpsichord by Mme. de Lestang (French H. M. V.), a gavotte varié for piano by Leon Kartun (French Odeon), a gavotte for piano by Marie Novello (H. M. V.), *Le Timide* by the Trio Trillat (French Columbia), a menuet for violin and cello by the brothers Tzipine (Pathé-Art), and the *Rigaudon de Dardanus* for an ensemble of no less than forty mandolines (Pathé-Art). As I write I have just heard the fine theme and variations in A minor that Kathleen Long has recorded for the National Gramophonic Society.

Daquin (1694-1772) is best known by his *Coucou*, available in harpsichord versions by Mme. de Lestang (with the *Rameau Rappel des Oiseaux* mentioned above, and Pasquini's *Coucou* for good measure), Anna Linde (Parlophone), and Landowska ("assisted" as in the *Tambourin*). There are piano versions by Hans Barth (Victor) and Victor Staub (French Odeon), etc. R. Gerlin plays *L'Hirondelle* on the harpsichord for Pathé-Art, Marcel Dupré plays an organ Noël "with variations" for H. M. V., and one Lanquetuit an organ Noël in G for Pathé-Art.

Rousseau (1712-1778) is associated in most person's minds with literature and the simple life rather than music, but he composed a great deal (and very unevenly) as well as writing on various controversial musical subjects. The only recorded example I have at hand at the moment is an *Air du Devin de Village*, sung by Reynaldo Hahn for French Columbia. Undoubtedly there are others.

Gossec (1734-1829), of Belgian birth, is known almost entirely by the familiar gavotte, of which there are several recordings by string quartets, and a *tambourin*, played by Cantrelle (violinist) for Pathé-Art.

Grétry (1741-1813) is represented by an aria—*La Fauvette*—from the opera *Zemire et Azor*, sung by Galli-Curci (Victor). The ballet suites arranged for orchestra by Mottl and not infrequently played in concert would be well suited to recording.

Cherubini (1760-1842) was of Italian birth, but so closely bound up with the history of French music that he could not be overlooked here. It is unfortunate that he is often remembered today only as the Ogre of Orthodoxy that he is painted in Berlioz' autobiography. The few available examples of his music show him in different colors. Best is the *Anacreon overture* conducted by Mendelberg for Columbia. There is a *Marcia vocale* by the Florentine Choir in the Victor Italian catalogue, and a song, *Miniera*, in the Columbia foreign catalogue. Good acoustical recordings were available at one time of *Der Wasserträger overture* (Polydor), and excerpts from the *Requiem* (Victor).

Méhul (1763-1817) is well represented by the sturdy gavotte for cello that W. H. Squire plays for Columbia. I have a strong impression of seeing a release of *La Chasse du Jeune Henri overture* announced by some foreign company—possibly Parlophone or French Odeon—but I have been unable to trace it definitely. The overture

of Joseph in Egypt was recorded acoustically for Polydor.

Boieldieu (1775-1854) is the first of the great school of French comic opera. The best recorded examples are the overtures to his most popular works, *La Dame Blanche* (conducted by Blech for the Victor international series), and *Le Calife de Bagdad* (conducted by Gurlitt for Parlophone).

Auber (1782-1871) is more liberally represented, by vocal excerpts as well as by the overtures to his better known operas. I might mention particularly the overtures to *Fra Diavolo* (conducted by Bourdon for Victor) and *Masaniello* (by Blech for the Victor international series), an orchestral Aubade (played by Dr. Hertz and the San Francisco Symphony for Victor), an aria from *Fra Diavolo* (by Chamlee for Brunswick), and various arias from *Manon Lescaut*, particularly the *Eclat de Rire* (sung by del Campo for Victor). Eugene Goossens made a number of acoustical recordings of the Auber overtures for British Columbia and Edison Bell; he would be an excellent choice to make electrical versions (reference should be made to OBSERVER's interview with Mr. Goossens in the February 1930 issue).

Hérold (1791-1833) is remembered almost exclusively (in this country at least) by his *Zampa* overture. There are various recordings of which the best is probably Shilkret's version for Victor although there has yet to be a performance surpassing that of Papi for the old Vocalion company.

Meyerbeer (1791-1864) has not been neglected by the phonograph, although his principal operas have not been recorded to any great degree of comprehensiveness. Excerpts from *Le Prophète*, and *L'Africana* will be found in almost every catalogue, and there are a good many excerpts from *Dinorah*, *Les Huguenots*, and *Robert le Diable* available. The coronation march from *Le Prophète* has recently appeared in new versions by Mengelberg (Victor), Molajoli (Columbia), and Pruwer (Brunswick). One of the best of the orchestral recordings is the overture to *Les Huguenots*, done with great vigor and éclat by Pruwer for Polydor.

Halévy (1799-1862) is best represented by the unusually fine recordings of scenes from *La Juive*, done in the best manner of the Victor Metropolitan Opera House series, with Martinelli, Pinza, etc., in the solo roles. The most recent release, the prayer, "O Dieu de nos Pères," is a particularly brilliant performance. The overture to the same opera is issued by Fonotipia.

Berlioz (1803-1869) has had a special significance for phonophiles in that his *Symphonie Fantastique* was the first symphony to be electrically recorded (Columbia). It would hardly be too much to say that the work has become better known in America at least, through Weingartner's records than through the rare and often merely routine concert performances. There are other foreign versions (French Odeon, Polydor, etc.), but none has yet been re-pressed in this country. *Harold en Italie* is unrecorded even in part, but the great choral symphony, heard so

rarely in concert, is represented by several fine excerpts, notably the *Queen Mab* scherzo conducted by Sir Hamilton Harty for Columbia, and the movement, "Romeo Alone and the Ball at the Capulets", conducted by Cloëz for French Odeon. Two overtures are recorded, the popular *Roman Carnival* in a wide variety of versions, but best in that by Dr. Blech (Victor), and *Benvenuto Cellini* (Polydor and Parlophone). The familiar orchestral suite from the *Damnation of Faust* is highly popular, especially the *Rakoczy* march, conducted by Harty, Stokowski, Dohnanyi, Mengelberg, and many others. The *Menuet of the Feu Follets* has been done by Wolff for Polydor (together with the other two pieces), and the *Valse des Sylphes* also by Harty (Columbia) and in the Victor Educational catalogue. I have never come across any recording of Berlioz' songs, but there are occasional recorded arias from the *Damnation of Faust*.

Adam (1803-1856) is represented most widely by his anthem, *Holy Night*, to be found in almost every catalogue. The variations on a theme by Mozart (sung by Guglielmetti for Columbia) and the overture to *If I were King* (conducted by Blech for Victor) should be added.

Thomas (1811-1896) is well represented by the overtures to *Raymond* (perhaps best in Shilkret's version) and *Mignon* (conducted by Stock and many others), and many recorded arias—particularly the *gavotte*, the *polonaise*, and *Connais-tu le pays?*—from the latter opera, to be found in every catalogue. Excerpts from *Le Caid* and *Hamlet* are less frequent in the American catalogues, but one might mention those by Stracciari (Columbia) from *Hamlet*, and the *Air du Tambour Major* from *Le Caid* sung by Pinza (Victor). Both operas are more liberally represented in the catalogues of the French companies.

Gounod (1818-1893) offers an embarrassment of riches, far too extensive for specific listings. *Faust* is available in the Polydor abridged opera series, but practically every number is available from one company or another. Most of the principal scenes are of course issued in many versions. *Roméo et Juliette* is well represented, but not to the same extent, and *Mireille* still less well. The overture to the latter opera might be mentioned, recorded by Cloëz for French Odeon. The *Funeral March of a Marionette* is conducted by Dr. Hertz for Victor, and there are many recorded examples of Gounod's popular anthems.

Offenbach (1819-1880) has been so brilliantly dealt with in Mr. Hadley's article, "Offenbach and Opéra-Bouffé", that appeared in the April and May 1929 issues, that I can only add that the recorded examples cited by Mr. Hadley have recently been greatly augmented by releases from all the French companies, few of which have yet appeared in this country.

Franck (1822-1890), a Belgian by birth, is one of the brightest individual names in the French school, yet his qualities are not those commonly considered as characteristically Gallic, qualities exhibited so beautifully in Couperin and Rameau, and later in Debussy, Fauré, Ravel, and Satie.

But the music of Franck has a peculiar individuality and hypnotic force that is entirely its own and which has found for him a wider audience than those of the other men, with the possible exception of Debussy. The phonograph has labored earnestly and well in his behalf and the ever-growing concert popularity of his works is echoed in the frequency with which they appear in record catalogues. We have a choice between two versions of the symphony: Gaubert's for Columbia and Stokowski's for Victor. The symphonic variations for piano and orchestra are played by Cortot with the London Symphony (Victor), but the companion work, *Les Djinns*, has never been recorded. The only other orchestral electrical recording is an excerpt from *Psyche* (*Psyche et Eros*) issued by French Columbia. The acoustical version of *Le Chasseur Maudit* (by Sir Henry Wood for English Columbia) has never been re-made. The three major chamber works are all recorded, the quintet by Cortot and the International Quartet (Victor) and by Ciampi and the Capet Quartet (French Columbia); the quartet by the London String Quartet (Columbia); and the sonata for violin and piano by Thibaud and Cortot (H. M. V.), Suzuki and Gurlitt (Polydor), Cantrelle and Descaves (French H. M. V.), and possibly others. (As yet the American catalogues contain only the acoustical versions by Thibaud and Cortot, and Sammons and Murdoch.)

Recordings of Franck's larger choral works are confined to France: *Domine Deus* sung by La Matrisse de la Primatiale de Lyon (French Columbia), and *Psalm 150* by La Cantoria (French H. M. V.), and probably others. Of the Songs I think only the *Panis Angelicus* is available in this country, but in France all the best known ones are recorded in several versions: *La Procession*, *La Vierge et la Crèche*, *Le Mariage des Roses*, the fourth *Beatitude*, *La Nocturne*, etc., as sung by Panziera, Fuguère, and others. One of Franck's two major piano works is recorded, the *Prelude Choral* and *Fugue*, by Marian Roberts for the Chicago Gramophone Society, and more recently by Cortot for H. M. V. One looks hopefully to Harold Bauer for a phonographic version of the *Prelude Aria* and *Finale*. The only large organ work recorded is the chorale in *A minor* (played by Guy Weitz for Victor), but there is a considerable number of smaller pieces, among which the *Pièce Héroïque* (Dupré—Victor) and the *Pastorale* (Commette—Columbia) are issued in this country.

Lalo (1823-1892) is unaccountably neglected. It is particularly surprising that the fine *Symphonie Espagnole* for violin and orchestra has never been electrically recorded. The two orchestral Aubades recorded acoustically by Sir Henry Wood for Columbia have not yet been re-made. The only electrical recordings of Lalo's orchestral works are the blazing performance of the *Rhapsodie Norvégienne* conducted by Chagnon for French Columbia, and the overture to *Le Roi d'Ys* conducted by Albert Wolff for Polydor. There are a number of vocal excerpts from the opera, but most of them are issued abroad only.

A happy exception is the *Aubade* sung by Joseph Rogatchewsky of the Paris Opera for Columbia.

Saint-Saëns (1835-1921) is represented extensively rather than well. The phonograph emphasizes the inherent iciness of his music and for the most part the Saint-Saëns disks are either of slight significance or slight effectiveness. Perhaps the best are the *Septet* (French and English Columbia) and the *G minor piano concerto* recently re-recorded by de Greef for H. M. V. The other recorded major works are the *Carnival of the Animals* (Columbia) and the third violin concerto (French Columbia). Among the smaller orchestral works there are many versions of the *Danse Macabre* (Stokowski's is generally the best liked), the *Rouet d'Omphale* (best by Mengelberg or Gaubert), the *Marche Héroïque* and excerpts from *L'Algérienne suite* (Victor), and the *Bacchanale* from *Samson et Dalila* (conducted by Stokowski). Saint-Saëns' variations on a theme by Beethoven (French Odeon) are among the very few recorded larger works for two pianos. *Samson et Dalila* and *Le Déluge* are of course represented by divers recorded excerpts, to be found in every record catalogue. The composer himself was acoustically recorded in piano versions of excerpts from his *Suite Algérienne*, and in the piano accompaniments of violin solos—*Le Déluge prelude* and the *Elégie*, Op. 143 (H. M. V. Historical catalogue).

Delibes (1836-1891) is one of the many French composers who wrote for the ballet with such marked skill. Typical examples are the *Sylvia* ballet completely recorded under the direction of Sargent by H. M. V., and in excerpts by Bourdon and Hertz for Victor, and many others; the *Coppelia* ballet, in various excerpts by Sokoloff and Verbrugghen for Brunswick, Weissmann for Odeon, Hertz for Victor, etc., the *Lakme* ballet, complete in the French Odeon version conducted by Cloëz; the *Naila* ballet music, in excerpts conducted by Weissmann for Parlophone, Michailow for Odeon, and the *Coldstream Guards Band* for H. M. V. Bachaus plays Dohnanyi's arrangement of the *Naila waltz* for Victor. *Lakme* is further represented by numerous arias appearing in all the major companies' catalogues. There are at least two recorded songs: *Les Filles de Cadiz*, sung by Mary Lewis for Victor (acoustically recorded by Galli-Curci), and the *Arioso* sung by Mme. Marilliet for French Columbia.

Guilmant (1837-1911) is one of the leading names in the important French school of organists and composers for the organ, that includes (besides Franck) Widor, Boellmann, etc., and which is represented today but such men as Dupré, Commette, Vierné, etc. The latter are primarily executants rather than composers, but they do compose more or less prolifically, and they include some of their own works among their phonographic recordings. Very few of Guilmant's, Widor's, or Boellmann's compositions are available in the American catalogues (two movements from Widor organ symphonies are played by Gross-Custard and Weitz for Victor,

and a Boellmann toccata is played by Sittard for Brunswick and Commette for Columbia), but the French and English H. M. V. and Columbia companies have released a number of good examples.

Guiraud (1837-1892) was born in New Orleans, but his associations with the French school of light opera gives him a place here. Verbruggen conducts the Melodrama from Piccolino for Brunswick (on the other side of the Australian, Hill's Waiata Poi), and the ballet from Gretna Green is listed by Pathé-Art. Probably there are several vocal excerpts issued by various European companies.

Bizet (1838-1875) has been greatly favored by the phonograph, as well he should be, for whose music is better adapted for recording? *Carmen* is available in two complete album sets (Columbia and Victor), and probably several more composite versions could be constructed by assembling disks of the separate numbers. Of the orchestral excerpts special praise must go to the superb performances of the suite conducted by Stokowski (Victor) and the overture alone conducted by Wolff (Polydor). *Les Pêcheurs de Perles* is represented by a wide range of record-

ed vocal excerpts. *La Patrie* overture, one of Bizet's earlier works, is conducted by Sargent for Victor and Cloëz for French Odeon. The incidental music to Daudet's *L'Arlésienne* is out in many versions, of which the best is the suite conducted by Stokowski and *L'Arlésienne* album issued by French and English Columbia, from which three of the most popular orchestral numbers are also re-pressed by the American Columbia company (Chagnon is the conductor). There is also a *Petite Suite*, frankly slight but amusing little pieces, issued by Victor, and an acoustical recording of the *Agnus Dei* sung by Stracciari for Columbia.

Chabrier (1841-1894) should not be associated only with his kaleidoscopic Spanish rhapsody, *España* (recorded by Coppola, Gabrilowitsch, et al). The *Marche joyeuse* and the *Bourrée fantasque* contain music nearly as vivid and exuberant (the former is conducted by Wolff for Polydor and the latter by Pierné for French Odeon). His writing for voice is exemplified by the legend from his opera, *Gwendolini* (sung by Mme. Nes-poulous), and a song. *L'ille heureuse* (sung by Reynaldo Hahn), both for French Columbia.

(To be concluded)

New Phonography for Old

By "OBSERVER"

My article in the last issue of THE PHONOGRAPH MONTHLY REVIEW dealt with only one, albeit a very important aspect of modern phonography—the instrument itself. This month I have been requested to give an exposition of the present status of the phonograph movement and the changes that have taken place in it during the last few years. In particular my aim is to attack a curious psychological attitude to which a few of the once-leading spirits of the movement have recently fallen victims.

This attitude is exemplified by a submitted article and a letter culled from the magazine's correspondence, which I have had the privilege of carefully examining. The article is the work of the man of some phonographic prominence, who has had experience both as an amateur collector and as professional dealer. He has an abundance—perhaps an overabundance—of ideas about the proper paths of progress, but he makes almost no pretence of an attempt to hide the defeatist spirit that grips him. The man is discouraged and while he has endeavored sincerely enough to balance the picture of contemporary phonography he paints, his perspective is hopelessly destroyed, and black and dark browns heavily overshadow the whites.

The letter is from an erstwhile collector, in the early days of the magazine; an "enthusiast" of the liveliest type. He spent a vast amount of his time not only in listening to records, but in importing them directly from abroad, experimenting with sound boxes and needles, developing elaborate filing systems, even working out an extensive index to the first volumes of the magazine. Yet he writes an unqualified renunciation of the phonograph and recorded music.

Ninety-nine per cent of the correspondents of the magazine are fully as whole-hearted in their allegiance to our miraculous re-creator, the phonograph, as they ever were. Their letters over a period of several years evidence a steadily growing knowledge of music in general and of the recorded repertory. Their numbers are constantly and in geo-

metrical progression augmented. But the immortal, and ineradicable viewer with alarms, the Calamity Jane, is, like the poor, always with us. And during the last season his ranks have been swelled by a number of sincere phonophiles who have fallen a victim to the inoculations of this disease. A certain psychological instability is to be observed among the members of the professional fraternity. While on one hand the movement is flourishing as never before; critics like Lawrence Gilman are devoting their time and thought to the progress of recorded music publications like the New York Herald-Tribune, the New York Times, the American Mercury, and many others are inaugurating regular record review columns; there is evidence in other directions that a germ of discontent and dissatisfaction is abroad. It has not spread far, but it seems to me that immediate action is necessary to stamp it out before it does succeed in doing serious harm.

"Hard Times"

First, one hears it whispered in affrighted tones that business is bad. One was told the same thing at the peak of the acoustic era, and again during the last couple of years when even the most golden days of the past were far surpassed in volume of phonographic business. The inevitable debacle after the bacchanalian revels in stocks and the consequent tightening up of business in general has meant that this year is to be one of recession rather than inflation. Money is less free and easy and naturally the entire commercial world feels the difference. Records, being popularly (and quite erroneously) considered luxuries, have suffered to some extent with the rest. One quasi-phonographic company finally ceased even the semblance of its activities. In several instances record prices have been raised. Many people have had to trim their budgets for record purchases to conform with their lessened income.

But what call is there to act like frightened antelope and to refuse to face a situation as perfectly natural as this one? It is not a particularly pleasant one, but it

has not the slightest indication of any kind of permanency. "Hard times" for America is a term that has little or none of the bitter significance it holds for the old world. And despite the fact that times are not as good as they have been (and will be again) the talkies, the hockey matches, operatic and symphonic concerts, book sales, etc., etc., are finding no dearth of public favor or slackening of the golden stream. Entertainment is no longer a luxury in this modern world; it is a necessity. It remains to determine what kind of entertainment the public likes well enough to pay for. If there is any slackening of sales and interest, there are always logical reasons for it.

No one at all familiar with the world of music, with the powers of the modern phonograph and the remarkable extent and excellence of the recorded repertory can doubt for an instant the high entertainment value and cultural significance of the phonograph. The talkies and radio rival it in the former quality, but they are hopelessly incomparable in the latter. They flourish luxuriantly and there is no reason why the phonograph should not do likewise.

Renegade "Enthusiasts"

The phonograph is so well on the road to a larger sphere of influence and it is making such excellent progress, that summary treatment should be accorded those who handicap its work from within by throwing sand in the gears. The calamity howler is a nuisance, but far more potentially dangerous is the renegade "enthusiast." The example cited above is revelatory of the species. Let me quote from his letter:

"I used to ask when this or that of the great orchestral numbers would be recorded. We were in a great stew those days feeling that our favorite numbers would never be issued. And then came the avalanche and now there is enough material on hand phonographically to keep one busy the next five years with a full house. I have gone down! I have lost interest and refuse to pay out all my ready cash for rubber (sic) disks that are supplanted the next week by a superior version or better orchestra."

This paragraph strikes me as highly significant, revealing candidly a state of mind not altogether uncommon among the phonographic old-timers. This one stands exposed by his own words. In his case phonography was obviously merely a fad, a passing mania. For all his feverish interest he has remained ignorant even of the physical make-up of records; there is no rubber in them, they are largely shellac. He liked the thrill of waiting for some rare work to appear and took tremendous pleasure in gloating over the possession of something few people had. At that time even a person of moderate means could obtain almost everything of real worth that was issued, but "the avalanche" came. The merest phonographic novice could purchase the foreign records that once were such rare and exclusive treasures. No longer could the collector boast that he had every symphony or every opera recorded. He was not content to purchase according to his means and to enjoy the wonder works that even the most modest purse can obtain, but he must cry "sour grapes!" because he couldn't have everything. Forthwith his erstwhile enthusiasm goes flatter than a deflated balloon, and he decries phonography in terms as extreme as those with which he had formerly extolled it. Because he can't have everything himself he is determined that no one else shall have anything at all.

In short, the musical interest was not the dominant one to begin with. And when the essential artistic element is lacking, phonograph has nothing (unless it be the technical complexity) to distinguish it from a myriad hobbies, fads, and parlor pastimes. Its devotees are enthusiasts rather than earnest music lovers. They are bitten by the bug and galvanized into a furious semblance of rapturous enjoyment, but the novelty of the thing soon wears off. The "fan" takes up some other craze and the phonograph and its records join (as one writer puts it) the stereoscope, the music box, and the moustache cup in oblivion.

Music First

The new phonography must preach—and practise—**music first**. The phonograph is first and last a musical instrument. There are fascinating (and dangerous) overtones of technical experimentation, collecting, and the like, but the dominant note is that of aesthetic experience. If the first appeal is not to the musical sensibilities, it can never be anything more than a toy.

The Choice of Records

Lack of knowledge or of consideration for this supremely vital truth is the cause of many people losing interest in phonography through their own unwise choice of records. Some of my readers may look askance at this. "Unwise choice . . . indeed! Are we not capable of choosing our own purchases?"

I can only retort, Yankee—wise, "Well, are you?" Are you a collector or a music lover? Do you still play the records you got two years ago, last year, last fall? After having played a disk indefatigably for a month or so and having demonstrated it to your friends, is its interest exhausted for you?"

The average record buyer seldom stops to consider just what his purchase policy is. He rushes into a dealer's shop sees or hears the latest phonographic sensation and rushes out again with it under his arms. To many the finest recommendation of a record is that it is a "best seller", that other people are buying it. Others buy works that have just been recorded for the first time, "a long awaited release," never thinking whether the music itself has a real and lasting appeal to them. Nearly all are so busy adding new disks to their collections that they never pause to think that the latest additions are going to suffer the same fate that has befallen the favorites of yesteryear, now probably collecting dust in the back corner of a closet. This sort of indiscriminate record acquisition,—gobbling, in plain language—leads to lively sales for a time, but it also leads—and quickly—to phonographic indigestion, and the hapless victim rushes to the other extremity of refusing all musical sustenance.

This has been happening on a considerable scale during the past two or three years. The rabid "enthusiasts" have given themselves over to a saturnalia of record purchase. Inevitably the phonograph has lost all zest for them. They realize they have been spending more than they can afford. They turn in disgust to some other craze. Record scales drop and the dealers (a timorous race) begin to fear that something radical is wrong: Have the radio, the talkies, the film instrument of the future displaced the phonograph? Is phonography losing ground? Nonsense. The enemies of phonography are within, and not without. When the phonograph loses a convert to radio or to anything else, it simply means that he never had a deeply-rooted comprehension of the significance of recorded music. The true phonophile will see the best talkies, hear the more important broadcasts, follow with interest the gradual development of film-reproducing media, the Theremin, and the like,—but all of these will be supplementary, or at the best complementary, to his phonograph.

Records and Books

In stressing the cultural significance of phonography and demolishing the bonds of faddism that handicap it so severely, there is no more vivid parallel which can be drawn than that between records and books. Until this inherent kinship is generally understood phonography will never prosper as it should. The person of education, of culture, in short the fully civilized being, enjoys the theatre, concerts, social life, but he realizes that the printed word is equally important, and he consciously sets apart a considerable amount of his time for reading, and of his money for the purchase of books. What many of this class do not yet realize (and here lies our greatest missionary field) is that records **are** books, recording the sounded note instead of the printed word. The phonograph itself is, well let us say just an elaborate kind of reading glass. Mechanistic contrivances have stepped in to make music as easily experienced as the other arts. And music is essential not merely for culture and for enjoyment, but for life itself.

(May I digress to make clear that in referring to the educated and cultured person, I most emphatically do not imply any sort of snobbery or highbrowism. It is only the out and out fool who glories in his own ignorance in aesthetic experience and understanding. The phonograph is one of the most democratic of all educative media, for music's language is universal and there are no quotas or examinations or bars of any sort in its realm).

To return to our parallel. Book publishers have enjoyed a sensational success in recent years largely because they have intelligently advanced the cause of good books. Trash sells

well as it always did, but thoroughly worthwhile writing also commands a large market, which was certainly not true in the past: The standard of the average reader may still be low, but it is very materially higher than it was a decade ago. The person of moderately good education reads more and better books than he ever did before and the increased demand has logically led to a marked increase in the production of good books and in the rising prosperity of both authors and publishers.

The new phonography can profit very advantageously by a study of its sister art and industry. The course of its future progress must be closely similar.

So much for generalities. How does all this directly affect the choice of one's record purchases? It should be quite obvious, but even the obvious needs emphasis. I shall merely sketch an approach to the problem. Like the choice of an instrument it is an individual one and can easily be solved by a thoughtful consideration of the factors and principles involved.

Taking Stock

Let me suggest that first of all the earnest phonophile devote a day or two to talking stock, examining his collection of records and their present appeal for him. Setting aside the additions made during the last two or three months, he should go carefully over every record, playing as many of them as possible, and asking himself, Would I buy this same record today? How often have I played it after the first few months I had it? Is it really the kind of music I am interested in? Does it represent the types of recording and performance I most admire? What was my reason for purchasing it and has time established the truth or the falsity of that reason? In short, is this record a good or a bad investment?

Unless he has long ago worked out these problems for himself and formed a well defined phono-musical philosophy (as many of our readers have obviously done), he is undoubtedly going to discover that four-fifths or so of his record collection is devoted to works in which he has little or no interest today. I am not referring to popular and dances disks which soon become obsolete because of their very nature, but to the works which were regarded at the time of purchase as genuinely significant, and which were thought to be a permanent investment. If the percentage of outgrown records is still larger and the nucleus of works that can still be cherished correspondingly smaller, it is *prima facie* evidence that the owner is fast losing or has already lost his interest in phonography. The novelty of buying and discarding new disks is quickly exhausted, and when that is gone there is nothing left for him.

Types and Suggestions

Those who have followed me so far with more or less concurrence, will in all likelihood now turn on me with: "We admit a situation like this frequently exists, but what is the remedy?" The remedy as I said earlier is a more intelligent use of the phonograph (which involves the carefully considered choice of an instrument on the principles outlined in my last month's article) and a more intelligent choice of records for purchase. It is difficult to make very specific recommendations: as in the selection of an instrument individual tastes and requirements largely condition the proper choice of disks. Some collectors cannot condone technical sins, and if the recording is not of the best or if the record develops flaws, on repeated playing, it is decisively spoiled for them, regardless of the attractiveness of the actual performance or the music itself. Others feel that this is losing sight of the forest for the trees. While they realize that perfection is the goal and that one should never weary striving for it, human frailty and imperfect mechanistic processes are still far from the ideal. They are willing to make allowances. They dislike surface noise, blasts, excessive shrillness, and other faults as much as anyone, but for them the musical content of the disk comes first. They have old and cherished records that exhibit many of these flaws, but unless they can afford to get a new copy or a better version, they suffer the defects for the sake of the music—consciously exercising their wills to shut out the extraneous sounds, just as the veteran phonophile's mind quickly passes over and discounts the pauses between record sides. Those who cannot exercise this mental filtration will obviously have to choose their records

on a basis of very high technical standards, while those in the other group will never be satisfied by technical excellence alone.

Another group (one that is rapidly growing and one that cannot grow too fast) consists of the musically sensitive who are always supremely conscious of lapses in correct intonation, raggedness of attack, muddy or harsh tone coloring, sloppy phrasing and the like. Unless they take pains to avoid performances by second-rate musicians their records are going to cause them more discomfort than pleasure. Their rigid refusal to approve of works that do not measure up to the best standards of musicianship is steadily working to raise phonography to higher artistic planes.

Many collectors are cranks on certain types of records only. Their horizon is limited to orchestral recordings, or piano disks, or operatic arias to the exclusion of everything else. This singular attitude has its negative as well as its positive side; one man abhors songs, another could not be persuaded to listen to chamber music, and so on and so on. Moderate specialization is an excellent practice, but it is easily carried to excess and becomes one of the greatest dangers to phonography. The focus of interest is thrown away from purely musical qualities, and again faddism and unreasoned eccentricity rear their ugly heads.

Lowbrows and Highbrows

One type of record buyer selects only disks that he "can understand," that are light or frankly sentimentalized. No highbrow stuff for him! He wants to be entertained, not bored to death! Yet if he possesses any inherent intelligence and musical sensibility at all he quickly discovers that he can understand his records only too well, and that nothing can be more boring than music which lacks substance and vitality. Active musical experience—the hearing of many works—is a profoundly vigorous educative influence. The person who uses a phonograph to any considerable extent will quickly develop a discriminating taste, or else he is utterly incapable of mental development. The normal person will quickly outgrow most of the works which once represented the utmost in musical entertainment for him. If he keeps on buying the same kind of disks, he will naturally grow disgusted with his phonograph. It is better to aim high than low. By gradually introducing new works from a higher musical level the sincere person will quickly become dissatisfied with the less significant works and turn toward the indubitable masterpieces of music. Their purchase is always safe. They may baffle, perhaps even repel, at first, but if they are given a fair trial they reveal a new world of musical pleasure. It is the fourth and fifth-rate works that cannot endure re-playing and study.

Of course there are also those who through affectation or an over-ambitious desire for self-improvement in musical appreciation go to the extreme of chosing works that are altogether beyond their powers to assimilate. The man who is nourished on light overtures and Haydn's "Surprise" Symphony is not likely to derive a great deal of joy out of Stravinski's "Sacre du Printemps." I must confess, however, that the danger of phonography losing followers in this way is a slight one. It is quite possible that the over-ambitious person and even the out and out poseur will grow to endure and then to like the advanced work. (This subject was touched upon in more detail in Mr. Darrell's "Musical Ladder" articles last year.)

The Spice of Variety

Many overly serious collectors forget to season their musical fare with a little pepper and spice in the way of jazz or novelty disks. Altogether apart from the fact that there are jazz records of genuine artistic worth, there is an abundance of entertaining musical nonsense that can be relished by even the wisest of men. The most sophisticated often find intense delight in the naive and rude hill billy ballads. Others relax into smiles at the repartee of the Two Black Crows or other recording comedians. Many follow the blues records with great interest. Music hall patrons like to renew their acquaintance with their favorite stars, and almost everyone enjoys some dance music now and again. The connoisseur who rigorously confines himself only to the most serious and highly respectable record-

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CELEBRITY RECORDS

- 2125-D { Zueignung (Devotion) (Strauss).
10 inch, 75c { Traum Durch Die Dämmerung (Dream in the Twilight)
(Strauss). Bass Solos. Alexander Kipnis
- 50205-D { Elisir D'Amore: Una furtiva lagrima (A Furtive Tear)
12 inch, \$1.25 { (Donizetti).
Manon: Il sogno (The Dream) (Massenet). Dino Borgioli
Tenor Solos.
- 2110-D { Kuruka Kuruka (Japanese Lullaby) (Yamada).
10 inch, 75c { Improvisation on a Japanese Tune (Zimbalist).
Violin Solos. Efreim Zimbalist
- 2126-D { Tango (Albeniz and Dushkin).
10 inch, 75c { Bagatelle in D (Gatty).
Violin Solos. Yelley D'Aranyl
- 50208-D { Boris Goudonov: Polonaise (Moussorgsky). Mlle. Ferrer
12 inch, \$1.25 { and Chorus of the Paris Opera, with Orchestra.
Boris Goudonov: Coronation Scene (Moussorgsky).
Vocals. Orchestra and Chorus of the Paris Opera
- 50209-D { Scenes Pittoresques—No. 1—March (Massenet).
12 inch, \$1.25 { Scenes Pittoresques—No. 2—Air de Ballet (Massenet).
Instrumentals. Pierre Chagnon and Symphony Orchestra
- 50210-D { Scenes Pittoresques—No. 3—Angelus (Massenet).
12 inch, \$1.25 { Scenes Pittoresques—No. 4—Fête Bohème (Massenet).
Instrumentals. Pierre Chagnon and Symphony Orchestra
- 50206-D { Gavroches (Syncopated Duet for Piccolo and Flute)
12 inch, \$1.25 { (J. Gennin). (Piccolo and Flute Duet by Pierre and
Jean Gennin).
Echoes of the Valley (Duet for Flute and Echo Flute)
(J. Gennin). Sir Dan Godfrey and Bournemouth Municipal
Orchestra (Jean Gennin—Flute; Pierre Gennin—Echo
Flute). Instrumentals.

STANDARD AND INSTRUMENTAL RECORDS

- 2109-D { Calvary (Sweeney and Darwood).
10 inch, 75c { 'Tis Midnight, And on Olive's Brow (Bradbury and Tappan)
Vocals. James Melton
- G-50207-D+ { Artists' Life Waltz (Johann Strauss). (Trans. Szeleter).
12 inch, \$1.25 { The Bat (Die Fledermaus) Waltz (Johann Strauss). (Trans.
Szeleter). Piano Solos. Karol Szeleter.

*Reg. U. S. Pat. Off.

†This record is offered for sale in the United States of America and Canada only.

In addition to the records listed above there are recordings in twenty-two Foreign Languages.

APRIL RELEASES



DANCE RECORDS

- 2111-D { The Sacred Hour (Reverie)—Parts 1 and 2 (Ketelbey).
10 inch, 75c { Albert W. Ketelbey and His Light Concert Orchestra with
Organ (W. G. Webber) and Columbia Opera Company.
Instrumental and Vocal.
- 2113-D { San
10 inch, 75c { Aunt Hagar's Blues.
Fox Trots. Ted Lewis and His Band
- 2135-D { The Moon Is Low (from Motion Picture "Montana Moon")
10 inch, 75c { Fox Trot.
Lazy Lou'siana Moon. Waltz. Guy Lombardo and His Royal Canadians
- 2122-D { Where the Golden Daffodils Grow.
10 inch, 75c { (The One I Love) Just Can't Be Bothered With Me.
Fox Trots. Guy Lombardo and His Royal Canadians
- 2130-D { Hand Me Down My Walkin' Cane.
10 inch, 75c { She'll Be Comin' Around the Mountain.
Fox Trots. Paul Tremaine and His Orchestra
- 2128-D { Imagine.
10 inch, 75c { On a Blue and Moonless Night.
Fox Trots. Will Osborne and His Orchestra
- 2114-D { Watching My Dreams Go By (from Motion Picture "She
10 inch, 75c { Couldn't Say No").
Sweet Nothings of Love (from Motion Picture "Hot for
Paris"). Merle Johnston and His Ceco Couriers
Fox Trots.



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Columbia Phonograph Company

New York



"Magic Notes"

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DANCE RECORDS (Continued)

- 2116-D { Happy Days Are Here Again (from Motion Picture "Chasing
10 inch, 75c { Rainbows").
The One Girl (from Motion Picture "Song of the West").
Fox Trots. Ben Selvin and His Orchestra
- 2117-D { Cooking Breakfast for the One I Love (from Motion Picture
10 inch, 75c { "Be Yourself!").
Kickin' a Hole in the Sky (from Motion Picture "Be
Yourself!"). Ipana Troubadours, S. C. Lanin—Director
Fox Trots.
- 2132-D { Strike Up the Band! (from "Strike Up the Band").
10 inch, 75c { Send for Me (from "Simple Simon").
Fox Trots. Fred Rich and His Orchestra
- 2120-D { March of the Old Guard (from Motion Picture "Devil May
10 inch, 75c { Care"). The Knickerbockers.
Rose Room. Vic Meyers' Music.
Fox Trots.
- 2115-D { Puttin' on the Ritz (from Motion Picture "Puttin' on the
10 inch, 75c { Ritz").
When a Woman Loves a Man (from Motion Picture "Be
Yourself!"). Jan Garber and His Greater
Fox Trots. Columbia Recording Orchestra
- 2129-D { Thank You Father (from "Flying High").
10 inch, 75c { Good for You—Bad for Me (from "Flying High").
Fox Trots. The Knickerbockers
- 2121-D { If I Were King.
10 inch, 75c { Oh! How I Adore You (from Motion Picture "Party Girl")
Fox Trots. The Columbia Photo Players
- 2131-D { (Up on Top of a Rainbow) Sweepin' the Clouds Away
10 inch, 75c { (from Motion Picture "Paramount on Parade").
In My Little Hope Chest (from Motion Picture "Honey").
Fox Trots. The Columbia Photo Players
- 2133-D { Sing You Sinners.
10 inch, 75c { Cinderella Brown (from "Lew Leslie's International Revue").
Fox Trots. The Charleston Chasers
- 2124-D { My Hawaiian Souvenir. Waltz.
10 inch, 75c { For You a Lei. Fox Trot.
Moana Orchestra
- 2136-D { I'm Following You! (from Motion Picture "It's a Great
10 inch, 75c { Life").
'Tain't No Sin (To Dance Around in Your Bones).
Lee Morse and Her Blue Grass Boys
- 2119-D { Have a Little Faith in Me (from Motion Picture "Spring
10 inch, 75c { Is Here").
Absence Makes the Heart Grow Fonder (For Somebody Else).
Art Gillham (The Whispering Pianist)
- 2137-D { Me and the Girl Next Door.
10 inch, 75c { 'Leven-Thirty Saturday Night.
Eddie Walters
- 2118-D { What Do I Care (from "Harry Carroll's Revue").
10 inch, 75c { Gone.
Charles Lawman.
- 2127-D { A Stout Heart to a Long Road (Will Shorten Many a Mile).
10 inch, 75c { I'm Eighty in the Mornin' But Seventy Nine Today.
Sandy MacFarlane
- 2134-D { His Old Cornet.
10 inch, 75c { Smoky Mountain Bill.
Luther and Carson Robinson
- 2123-D { Happy Days Are Here Again (from Motion Picture "Chasing
10 inch, 75c { Rainbows").
You Can't Stop Me from Falling in Love With You.
Oscar Grogan

VOCAL RECORDS

ings is losing a great deal of enjoyment in life. The evenly developed intellect is not hampered by such snobbism. It recognizes the comic muse as well as the tragic one. The classics are the rock bottom foundation of the musical repertory, but there are classics of humor too. Not only Gilbert and Sullivan, the opéra-bouffé composers, and the masters of Viennese operetta, but also the kings and queens of the music halls, dance music, and that bewildering but exciting phenomenon known as "hot jazz."

Among the purchasers of standard and celebrity records, many fall into the serious error of purchasing records of works with which they are already over-familiar. Concert hall war-horses are naturally recorded in profusion and often in exceedingly brilliant performances. But after the first novelty of the performance has worn off, the music itself is so hackneyed that the record is likely to be played but seldom. The regular concert goer, conversant with the concert repertory, often falls into error by thinking that his library must of necessity include such standard works as Beethoven's Fifth, Schubert's Unfinished, the Tannhäuser Overture, etc. But must it? If he is engaged in educational work, if he or someone in his family is endeavoring to develop the sense of musical appreciation, then such works are absolutely essential to his library. But when he goes to concerts frequently, listens to broadcasts, and already knows the works thoroughly, there is very little chance of his playing the records more than a few times. Yet pride often enters into the matter so strongly that the collector fears a neighbor should think his library inadequate or incomplete if such significant works in musical history should be missing from it.

An "Adequate" Library

"Inadequate or incomplete!" Twin bogeys of phonography. The sooner a phonophile realizes that no individual's library can ever possibly hope to be "complete" and that adequacy is determined not by the extensiveness of his collection, but by the proportion of works he really wants and can re-play with undiminished enjoyment, the sooner he will be on the road to phonographic (and musical) satisfaction and progress.

Instead of Beethoven's Fifth let him get the Ninth or the Eighth or the Fourth, which can be heard only comparatively infrequently in concert. Instead of the Tannhäuser Overture let him buy the Bacchanale or some of the recorded excerpts from Die Meistersinger, Parsifal, or the Ring. Instead of—or in addition to—any of these let him buy a Mozart Symphony, a Bach Prelude and Fugue, a Beethoven Quartet, or some Schubert Lieder. Here the phonograph is at its best. Such works can be heard only rarely except on disks; it is seldom that one hears them as well performed in concert. Similarly, modern music is often misunderstood or imperfectly grasped in concert and the performances are very often inferior. On disks the leading contemporary works are available for frequent hearing

and thorough study in performances by the composer or one of his most skilled exponents.

There is no space to develop this line of reasoning further; it must be worked out by each individual for himself.

The New Phonography

The essential point of my argument is that the new phonography is a thoughtful phonography, involving a carefully considered scheme of record selection. Haphazardness leads to faddism and to the acquisition of a vast amount of material that one scarcely wanted in the first place. Of all the various types of phonophiles with whom I have come in contact, I have not the slightest hesitation in saying that those who made the most out of phonography, who derived the greatest pleasure and benefit from it, are the students with a very limited amount of money available for records, and who consequently select their small libraries with extreme care. Almost every record is a real musical investment.

The prosperity of the record business does not lie in persuading the present phonophiles to increase their record purchases so much as it lies in persuading them to purchase more carefully. The choice of selection is now so wide that the task of buying records is at once more difficult than in the past, but it is also vastly easier if approached intelligently. It is to the manufacturer's benefit as well as to the record buyers that the wisest choice of records possible is made by each individual, for it is only in this way that the interest can be kept from flagging. And when interest flags, record sales drop. Further expansion lies in promoting the growth of new phonophiles, by demonstrating to the public that reads good books, and goes to good plays and concerts, that records are also indispensable to enjoyment and mental growth. It must be demonstrated that phonography is not a fad or a craze or an "enthusiasm"; that building up a record library is not merely a mania akin to that of collecting stamps or coins or souvenirs.

The dictionary says that phonography is the "art of using a phonograph." It is an **art**. It is playing a musical instrument, tapping the vast store of musical literature. Never before today has the fact been better recognized that "the richest child is poor without music," that everyone is impoverished, undeveloped, to an extent uncivilized, without music. It remains for us to promote vigorously and indefatigably the supreme merits of the phonograph as a musical medium. And before proselyting for new converts it is necessary that we make sure that we ourselves are using our phonographs to the best advantage, and that our record collections are built up on the solid base of musical merit, and not on the passing fancies and fads of the day, that will have evaporated next year and left our collection worthless. Those who find themselves in that predicament today must exchange their old and false phonographic philosophy (or the entire lack of any) for the new.

Phonographic Echoes

DR. STOKOWSKI ON THE PHONOGRAPH'S FUTURE

In connection with "Observer's" article (in the March 1930 issue) on the future of the present-day phonograph and records, it is of great interest to note what Dr. Leopold Stokowski, Conductor of the Philadelphia Orchestra, has recently written on the subject:

"... The question is asked, 'Will radio ever take the place of the phonograph?' In my opinion, the phonograph will go on forever—nothing can take the place of a permanent record of music which can be played at any time that we feel in the mood to hear that particular music; also, the phonograph has the great advantage that any music can be repeated, completely or in part, as often as we wish.

"This is of great value for purposes of study. It is only by often listening to any music that we can really under-

stand and deeply feel it. The phonograph gives us this most valuable possibility. Phonograph records can be made better in several ways. For example:

"By making them longer, so that the powerful emotional appeal of music will not be interrupted by changing the records.

"By cleaning out the sometimes excessive reverberation—which is a kind of tonal dirt. This is by no means impossible.

"By increasing the tonal range of permanent records through electrical amplification.

"John Hays Hammond, Jr., the inventor of the radio-dynamic torpedo, has done valuable research work in this field of increasing the tonal range of records, and has achieved definite results along new lines, so far unheard by the public."

The whole of the absorbing article ("Music in the Air") from which this quotation is taken appears in the Saturday Evening Post for March 8th, 1930. Every collector of Dr. Stokowski's superb recordings will take special interest in what the great conductor has to say on the lighting and acoustics of concert halls, the value of modern music, con-

ductorless orchestras, orchestral tone qualities, and other musical topics.

THE N. G. S.

For the benefit of our new readers who may not be acquainted with the National Gramophonic Society's activities, we again call attention to the remarkable work this organization has been doing in recording rare chamber music, or lesser known works of the great composers, music which is considered to have too restricted an appeal for release by the regular phonograph companies. The majority of the works recorded by the N. G. S. can be heard only at long intervals in concert, yet they all are of unusual interest and musical significance.

The current release (reviewed in this issue) of flute sonatas by Bach and Handel, a Haydn string quartet and piano sonata, and a string quartet by Matthew Locke (an English composer of the seventeenth century), is typical of the music the N. G. S. selects for recording.

The N. G. S. records are obtainable through the American importers—The Gramophone Shop, H. Royer Smith Company, and the New York Band Instrument Company. No collector of the better class of recorded music can afford to overlook these noteworthy additions to the recorded literature.

GREGORIAN CHANT RECORDS

The entire Ordinary of the Mass of the Gregorian Chant has just been recorded for the first time in America by the Pius X School of Liturgical Music of the College of the Sacred Heart, according to an announcement by the Victor Division of the RCA Victor Company.

The appearance of these recordings at this time coincides with the twenty-fifth anniversary of the Motu Proprio on church music issued by the late Pius X, and recently made a part of the new Apostolic Constitution on Sacred Music by Pope Pius XI, in which he urged the more general use of the Gregorian Chant in all Roman Catholic churches. The records now, for the first time, make accessible to every section of America, authentic examples of the Gregorian music.

The records comprise the chants from the Missa Cum Jubilio, taken from a manuscript of the eleventh century, and embodied in the Solesmes Edition. They include the Kyrie, Gloria, Credo, Sanctus, Benedictus, Pater Noster, Agnus Dei and Ita Missa Est. As a further step in advancing the Gregorian movements arrangements are being made, the announcement stated, to record the Mass and Vespers as sung by the monks of the Abbey Solesmes, in France.

The recordings were undertaken after it was decided that the present-day advances in electrical recording and reproduction were fully capable of conveying the exact phrasing, the fine inflections and true rhythm of the Gregorian music as originally rendered. It is the feeling of Gregorian scholars that the use of mechanism in propagating sacred music is in keeping with the times, besides enriching the world of music with additions to its store of mediaeval music.

Among the religious societies which co-operated with the project are the Dom Mocquereau Schola Cantorum at Washington, established by Mrs. Justine B. Ward; the Pius X School of Liturgical Music of the College of the Sacred Heart, of which Mother G. Stevens is director; The Society of St. Gregory of America, Rev. John M. Petter, President; and its official publication, The Choirmaster, of which N. A. Montani is editor.

A RECORDING RECORD

It is estimated that the name of Ben Selvin, the dance orchestra maestro, has appeared on 250,000,000 phonograph records. In the past dozen years, Ben has made records for nine different companies, including his present exclusive contract with Columbia. Most of his selections have been hits, from "Dardanella" down to "Am I Blue?" the latter of which was on Columbia's best seller list so steadily last summer and fall that the company's clerks soon memorized the entire label by heart, to save time in listings and checkings.

Ben Selvin's latest Columbia best sellers are "'Tain't No Sin" (Donaldson, Douglas and Gumble) and "Happy Days Are Here Again" (Ager, Yellen and Bornstein).

WHAT A CONTRIBUTOR TO THE Phonograph Monthly Review SAYS ABOUT

THE BRITISH MUSICIAN

"... a phono-musical magazine that no serious record connoisseur can afford to overlook."

(Feb., 1930, page 167)

The statement is so very true, that we are anxious every reader of "The Phonograph Monthly Review" should have the opportunity to prove the wisdom of the "Review's" contributor.

"The British Musician" (established January, 1926, and able to incorporate the ancient "Musical News" in February 1929) is published monthly from

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Warley Woods - Birmingham, Eng.

at the rate of 12 cents a copy (15 cents post free) or 1 dollar 80 cents per annum post free). You may have a **Specimen Copy** for 15 cents, or better, give the paper a 3-months trial for 25 cents (though this last, be it said, is only a **Special Offer** to readers of "The Phonograph Monthly Review," and its extent is very strictly limited.)

RUTH ETTING STARS IN ED WYNNE SHOW

Ruth Etting, "the Sweetheart of Columbia Records," opened in New York City on February 18th at the Ziegfeld Theatres as leading lady for Ed Wynne, in the latter's popular new musical extravaganza, "Simple Simon."

Miss Etting has previously appeared in song roles in the "Ziegfeld Follies" and was also recently a star of "Whoopee" during a year's run on Broadway. The new show, "Simple Simon," was accorded a cordial reception by the critics, including many compliments for Miss Etting's work, and it seems destined for another long run, followed by a tour.

Miss Etting's latest Columbia record, "Crying for the Carolines" and "If He Cared," is high up on the best seller list, as usual with her recordings.

A NOVEL BRUNSWICK RECORD

Through the medium of a Brunswick recording, a group of famous Californians recently sent a most novel greeting to their most celebrated native son Herbert Hoover. Among those whose message was included on the record, were Lieutenant Governor H. L. Carnahan; E. W. Clark, principal of Venice High School; Madame Ernestine Schumann-Heink, famous singer; Carrie Jacobs-Bond, well known composer and Billy Lennon, 14 year old boy singer, discovered recently by Tito Schipa, operatic celebrity.

After Mayor Herman Michel of Santa Barbara introduced the above group each of whom said a few words of greeting to the President, Madame Schumann-Heink introduced Mrs. Bond who accompanied Billy as he sang "Dear California." Mrs. Bond especially composed the music for verses written by Henry Van Dyke, famous author and Princeton University Professor when on a visit to California.

Mr. L. J. Perkins, director of the West Coast Brunswick recording Laboratories was in charge of the making of the record.

Massenet and His Music

by JAMES HADLEY

(*Thaïs*; continuation)

The opera of "*Thaïs*" has no overture. As the curtain rises on a scene in the Thebaid, on the bank of the Nile, we see a group of ascetic monks—the Cenobites—seated around a rude table at their evening meal. Presently a theme defines itself in the orchestra, repeats itself by successive imitations. It expresses the calm life of the solitary recluse. It is sustained upon simple harmonies, and one observes, as it passes, reflections of ancient modes. This archaic melody, tinged with Oriental coloring is appropriately austere. All the holy men are there but one—Athanaël; he is away on a journey. Presently he appears, weary and discouraged. "Peace be with you!", he says. "*La Paix soit avec vous*", sung by L. Morturier (F. G. Co., P. 761).

The cenobites welcome him, and make room for him at the table, but he refuses food. He declares that *Thaïs*, the infamous priestess of Venus, causes sin to reign in Alexandria. "Who, then, is this *Thaïs*?", ask the brethren. "*Ahime!, Fanciullo Ancora*" (*Helas, Enfant Encore*) sung by Titta Ruffo (Victor, 87137). In this fine air, Athanaël recalls how once, while still a youth, he saw the courtesan, *Thaïs*, and came very near to succumbing to her charms. But God sent him divine grace, and helped him to conquer. And now he pleads for divine aid in winning *Thaïs*' soul for heaven. Attention should be directed to another interpretation of this same aria, "*Helas, enfant encore.*" It is very beautifully sung by Cesare Formichi, (Columbia, 2031 M). The record is a remarkable one.

Palemon, the head cenobite, warns Athanaël to beware of mingling with the things of the world, but the young ascetic tells them of a vision he has seen that night, and this means that he must hasten to Alexandria to save the soul of *Thaïs*. In a melodic passage of great beauty, he implores divine aid:— "*Toi qui mis la pitié dans nos ames*" sung by L. Morturier (F. G. Co., P. 761).

The second tableau of Act I shows the terrace of the villa of Nicias, at Alexandria. Athanaël advances slowly from the back and gazes fixedly at the great city, which he denounces in an anathema of powerful rhythm. To him the balmy air is poisoned with the perfume of vice—he curses it, since its luxury, science and beauty is infected with all manner of foulness and corruption. "*Voilà donc la terrible cité,*" sung by Clarence Whitehill, (Victor, 74364).

One of the most enchanting pages of the score is the little orchestral prelude heard as the curtain rises upon the second scene—the terrace of Nicias' villa at Alexandria. This miniature tone-poem has a soft brilliancy—a character oriental—a sort of antique coloring—in which the

Massenet of "*Les Erinnyes*" reappears for an instant. There is a richly colored and varied instrumentation. The golden clamor of the brasses support the delicate trills of the violins in a rhythmic repetition of the same charming melodic figure. We are all but hypnotized by the silvery beat of the tambourines, and resign ourselves willingly to the voluptuous charm of the East—the seduction and the mystery of ancient Egypt. There is no separate recording of this fascinating and exotic Intermezzo, but much of it may be heard in Athanaël's anathema, (74364). This musical commentary on the pleasures of Alexandria is here used as a symphonic background for the monk's denunciation, and persists half way through the record. Indeed, this accompaniment is so beautiful that there might well be a suspicion that Massenet had intentionally placed his voice in the orchestra, and if the work is sometimes more noticeably symphonic than vocal, well—that is the taste of the day. Of course, Richard Strauss has carried the idea to extreme lengths. "*Salomé*" is not an opera at all, but rather, an orchestral Fantasia with a background of explanatory text and action.

Whitehill's interpretation of the aria is forcefully dramatic, and the singer's mellow baritone is displayed to excellent advantage. The record is one of unusual interest.

Athanaël is greeted with warmth and affection by Nicias, the wealthy young sybarite—a friend of former years—who is vastly surprised to learn the errand that has brought him to Alexandria.

"You wish to see *Thaïs*?—that is easily arranged, for today she comes to feast with me! But how do you intend to lead her to Christianity? Beware of offending Venus, the goddess of love, whose priestess she is."

Then dance-rhythms are heard (*Petite Marche des Comédiens et Courtisanes*); it is *Thaïs* who approaches, preceded by actors and comedians. Athanaël advances toward the courtesan and regards her sternly. *Thaïs* gazes at him with astonishment, and inquires with an air of surprise:—"Que te fait si severe?", sung by Mme. Edvina (The Gramophone Co. of England, DA, 447).

The violoncello here develops a languorous motive, in ternary rhythm, which has for its purpose to suggest the lascivious graces of the courtesan. This motive becomes more syncopated and more chromatic, and, in the later developments, is transformed, becoming the figure of the accompaniment. The air is sung with much charm by Mme. Edvina, and the record is one of exceptional beauty.

The first scene of Act 2 is at the house of *Thaïs*. She enters, accompanied by a group of

actresses and comedians. She dismisses her companions with a gesture of weariness and distaste. It is at this point that the record begins.

Thaïs, "The Mirror Song"; Parts I and II, sung by Mlle. Fanny Heldy, (The Gramophone Shop; G 12-inch, 1129).

"At last I am alone", she sighs. "All these men represent indifference and brutality—and the women are wicked—the hours slow and heavy. My soul is empty: whither shall I turn for rest?—how obtain and hold lasting joy?"

Dreamily she takes a mirror, and gazes long at her reflection. Here begins the famous "air du miroir."—

"O tell me, faithful mirror, tell me once again—Say that I am lovely, and that I shall lovely be—to the end of time—eternally—eternally—eternally," rising by successive degrees with each repetition, until it terminates superb on a high C. Part I ends here.

The second part is less familiar, but even more beautiful. After a short and agitated passage in the orchestra Thaïs rises from her coach and turns to an image of Venus. She takes a golden spatula, and casts a few grains into an incense burner. A light, perfumed cloud envelops both Thaïs and the goddess. She stands listening as though to a voice in the darkness.

"Ah silent be, voice devoid of pity", she murmurs. Then, as the music passes into the minor mode, comes the beautiful and mysterious invocation:—"O Venus—enchantress of the shadows: O Venus invisible, yet present,—O hear and answer now."

A lovely page is this invocation to Venus, and one which never fails of its effect. A brilliant high D, upon which the aria terminates, is the joy of all sopranos who are able to accomplish it successfully. This magnificent record should be in the collection of every lover of the most attractive opera music. Mlle. Heldy, the possessor of a very beautiful high soprano voice, has here quite surpassed herself. The Mirror song is justly regarded as a bravura, or "show," aria, but let it be remembered that the rôle of Thaïs requires a singer endowed with capabilities of pure cantilena as well as purely pyrotechnic vocalism,—and with possibilities of emotional tone-color. Mlle. Fanny Heldy has triumphantly met these demands.

Sometimes audiences single out one especial number for exceptional and extraordinary applause. Such a number is the "Meditation" from the opera "Thaïs." As has been said before, we must be prepared for the essentially sentimental spirit of French art when religion is concerned in it, and, though called a "religious" Meditation, it is of a rather disturbingly sensuous sweetness, a quality so often found in the music of this composer. This lovely symphony is, however, a gem of the first water. A violin solo, supported by the crystalline tones of the harp, outlines an Andante which Massenet has called a "Meditation Religieuse," and which certainly has for its ob-

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ject to show the unfolding of the saint in the sinner—symbolizing in tones the conversion of Thaïs. The "Meditation" marks the highest flight of Massenet's genius in this opera. The hauntingly beautiful Intermezzo leaped into instant fame upon its first presentation, and has remained a supreme favorite ever since. Concerning the records of the "Meditation," I would mention these:—

Fritz Kreisler, (Victor, 6186); Mischa Elman, (Victor, 6100), and Toscha Seidel, (Columbia, 9028-M).

Those who admire the classic perfection of style with the long line of sculptural beauty, will wish for the record by Fritz Kriesler. Others will be stirred by the Oriental strain in the Russian blood of Elman and Seidel which results in greater emotional stress. "One star differeth from another in glory," and it is simply a choice of perfection. Personally, I have all three.

Thaïs, converted, and in the rough garb of a penitent, appears before Athanaël, and tells him she is willing to obey him. What are his commands? Not for from Alexandria, he tells her, there is a community of holy women; there he will take her, and consecrate her to their pious mother, Albine—a daughter of the Caesars. But first she must prove the sincerity of her resolve: she must burn her palace and all the things of sinful luxury that it contains. This she promises to do; she pleads only for a little statue of Eros—the god of love—for "love is a rare virtue." The air which follows is lovely as a flower. "L'amour est une vertu rare," sung by Mme. Jeritza (Victor, 1214).

This is a desirable addition to the list of Thaïs recordings, and is sung with considerably more attention to detail than the Baroness Popper usually gives to her operatic performances.

And, now listen carefully to a confidential "tip." If you are able to beg, borrow or steal this air sung by Mary Garden, do so. It is one of the older Columbia records, No. A5440. It is no longer listed in any of the Columbia catalogues, and no special pressings can be made, as the matrix was destroyed some years ago. It will probably be extremely hard to obtain—but it is well worth the trouble. It is sung finely, and, what is better yet, has that indefinable quality of personality that one so seldom finds in a record. As was aptly said:—"Such a record as this belongs with the rarities of music-possession, which have no special place in the mere museum, perhaps, but which assuredly belong with those things which excite the fancy and the desire of true connoisseurs in the arts."

It is the opinion of many critics that the best music of Thaïs is found in the scene of the Oasis—Act 3. Thaïs suffers greatly in the heat of the desert and, finally, as they approach a well under the palm trees, Athanaël bids her rest while he brings her fruit and water. Thaïs, her soul glorified, blesses him—the messenger of Heaven who has opened to her soul the gates of joy and peace. "O Messenger de Dieu," sung by Mireille Berthon (F. G. Co., P. 518) This leads directly in-

to the famous duet of the Oasis. Athanaël returns with fruits, and cooling water with which he gently bathes her weary feet "D'acqua Aspergimi," sung in Italian by Battistini and Mme. Janni, (Victor, 89123). The voice of the great Italian baritone is always so wonderful that it provokes astonishment with every hearing, but it seems to sound more beautiful than ever, in this record. Madame Janni—a soprano from La Scala in Milan,—joins melodiously in this superb duet where is unconsciously mingled religious devotion and earthly love.

There is another interpretation of this duet, by Cesare Formichi and Grace Holst, (Columbia, 50087 M). This arrangement includes the famous duet, "Baigne d'eau mes mains et mes levres"—to give the number its French title, also, but, though this record is a considerably longer one, the music sung by the White Sisters is omitted. The finale of the 3rd act is here, however, with Athanaël's heartbroken cry:—"Je ne la verrai plus," (I shall see her never again). Formichi's voice is magnificent; it is to be regretted that his associate is not more vocally his equal.

The record is, nevertheless, a noteworthy one. In the convent garden, worn with repentance and fasting, beneath the shade of a fig-tree, Thaïs lies dying. Athanaël, pale and wasted from his night journey through the storm and darkness of the desert, comes to the garden entrance. He sees the figure on the low pallet, and despair seizes him. He implores her to return with him to Alexandria. Thaïs; Duo-Finale (Part I) sung by Mireille Berthon and M. Chauvet, of the Monte Carlo Opera. (F. G. Co., W 717).

Thaïs opens her weary eyes and gazes at him. She asks faintly if he remembers the sunlit journey when he brought her here. "Te souvient-il du lumineux voyage?", sung by Geraldine Farrar, (Victor, 6111).

In this closing scene the orchestra again takes up the "Meditation Religieuse"—this time in the primitive key, D. Now it recurs triumphantly, telling of the ecstatic transfiguration of that which was impure. Against this lovely tonal background are heard the utterances of the dying Thaïs.

"The sky is opening before my eyes," she murmurs; "day is dawning—the eternal day without an end. The angels are descending—they bear flowers more beautiful than any earthly ones—Ah Heaven!—I see the great light and the Presence!"

She sinks slowly back, and her spirit passes. This disk is of exceptional interest. The wonderfully significant employment of the Meditation, as a symphonic accompaniment for Miss Farrar's lovely voice, forms an exquisite effect. A little past the middle of the record, a motive of apotheosis disengages itself, and, gives the work its musical conclusion.

There is a tradition that no opera can be successful with a hero who is a baritone. The triumph of "Thaïs" has proved this superstition to be baseless—much of the best material of the opera—both vocal and dramatic—falls to the share of the baritone. In the opinion of many,

the matchless impersonation of Athanaël by Maurice Renaud was the outstanding feature of the "Thaïs" performance. "Indeed," says Mr. Krehbiel, "the chief triumph of Massenet's opera was won by M. Renaud".

The first performances of "Thaïs" were mercilessly attacked and ridiculed by the French critics. "Manon," one of the unquestioned masterpieces of the French lyric stage, was received coldly, and only later did it receive the applause that it so richly deserved. Surely, the "Judgement of Paris" will always remain a puzzle to the musical world "Faust" was denounced as "too advanced"; and, with the exception of its brilliant waltz-song, "Mireille" was listened to in silence. "Carmen" fell flat on the first night. Three months later Bizet died, a broken-hearted man, and it took Paris eight years to make up its mind about the opera in which Calvé was destined to achieve a world-wide fame.

And, now, is it permitted to ask why no manufacturer of records has brought out a selection of melodies from "Thaïs"? It would be very easy to find enough attractive material to fill two sides of a 12-inch record. It could commence very appropriately with certain measures from the opening scene, in the Thebaid. After that, the theme of "Enfant encore": a generous quotation from the Alexandria Intermezzo, and the little march of the Comedians which precedes the entrance of Thaïs. Thaïs' song, "C'est Thaïs, L'idole Fragile," would be a charming fragment, followed by her satirical inquiry to Athanaël:—"Qui te fait si severe," with its lovely accompaniment; the quartet where the slave-girls array Athanaël in rich vestments; "L'amour est une vertu rare," and, perhaps, one of the airs de ballet. The short motive of apotheosis which ends the opera would make a good ending to part 2, and—let there be no smallest part of the Meditation—: that well-known selection is already available in numerous recordings.

In 1894, "La Navarraise," a two-act "Lyric Episode"—as Massenet called it—was given its première at Covent Garden in London, with the incomparable Calvé as its heroine. The libretto is founded on "La Cigarette," a story by Jules Claretie; and the action takes place under the walls of Bilbao, during the earliest war. The story of Anita, the homeless girl from Navarre, who becomes an assassin for the sake of a reward that will enable her to marry her lover, crowds so much incident into the forty-five minutes consumed in its representation, that there is virtually no opportunity to develop lyric scenes. The action is breathless and violent—there is superb material here for a moving picture; the score could be played exactly as it is—a marvellously colored shifting panorama of sound—without altering a note. It strongly suggests the melodramatic extravagance of Mascagni, and, despite its clever workmanship, is judged to add little to the fame of its composer. But one record is available from Massenet's little military opera. It is from the first act; Araquil's charming romance "O bien-aimée, pourquoi n'est-tu pas la"

(O my beloved, why com'st thou not to me?), sung by Vezzani, a tenor of the Opéra-Comique, (F. G. Co., P. 634). It is difficult to realize that "Thaïs" and "La Navarraise" were composed within such a short time of each other, but Massenet has always been a hard worker. When a pupil at the Conservatoire, everyone was amazed by the amount of work that he managed to get through. Later on, as a Professor, he did not relax in his rigorous routine. "How do I find time to do so much?", he echoed in answer to a friend's inquiry; "I'll tell you; I work whilst you are asleep! I rise at five o'clock in the morning in summer, and at six in winter, and I remain in my study most of the time until noon."

Though containing some charming pages—and what opera of Massenet does not?—"Sapho" has not enjoyed a lasting success. Its libretto is based upon Daudet's sensational novel, which he dedicated to his sons, to be read when they were twenty years old. The story shows the lamentable results of entering into relations with the demi-monde. The first act of the opera shows Jean Gaussin, a stalwart, blue-eyed, curly-haired youth from the country, at a fancy-dress ball at the studio of the sculptor, Caoudal. Jean is dazzled by the brilliant lights, and the wild gayety, and regrets his home in far away Provence. "Ah! qu'il est loin mon pays," sung by M. Marcelin, a tenor of the Opéra-Comique, (F. G. Co., P. 621).

"Cleopatra" is an opera that was produced after the composer's death. It was composed before "Manon," and Massenet had intended to revise and alter it. It was first given in America by the Chicago Opera Company, in January, 1916, with Miss Mary Garden as the Serpent of the Nile. There is one record from "Cleopatra." It is from act 2, where Anthony reads over some letter-tablets sent him in the past by Cleopatra. Air du lettre, sung by Marcel Journet (Victor 64587) "Griselidis" is no riper in creative ability than some of the composer's previous operas, but it is far more facile and finished in its expression. This mediaeval miracle-play, which Massenet has entitled a "Conte Lyrique" (lyric tale), relates the story of the patient Griselda, a peasant girl who is put to such cruel tests to prove her fidelity. She is beloved by the shepherd, Alain, and in the Prologue we see the lover in a forest, at sunrise. He sings of his love for the maiden, Griselidis:—"Ouvres-vous sur mon front, portes du Paradis," sung by Charles Dalmores. (Victor, 88397).

This aria is sung with exquisite finish, and great beauty of tone by Dalmores, acknowledged to be the best tenor in French opera since Jean de Reszké. This song is the most beautiful inspiration of the entire score.

But the rich and powerful Marquis de Saluces—the lord of the region—has seen the lovely maiden on the edge of the forest, and he wins her for his wife, leaving Alain heartbroken and despairing. The Marquis now departs for the Crusades (act 2) and dares the Devil to do his

worst, since he has perfect faith in the wife he leaves behind. The evil one now plots with his wife, Fiamina, and by magic arts lures Alain to the garden where Griselidis is sitting alone. In the following song, the Devil tells of his malicious plans, and how he intends to work the young wife's ruin. "Loin de sa femme," sung by Willy Tubiana (F. G. Co., P. 701).

This aria, full of sardonic humor, is given with exceptional skill and appreciation of its particular style. The fine voice of Tubiana—a basso-chantante of the Opéra-Comique—is heard to great advantage in this music.

The air of Alain, "Je suis l'oiseau," a great favorite in the concert-room, begins the fine love-duett of act 2. It is admirably sung by the tenor, Cazette. (F. G. Co., P. 436).

In this wan and stained-glass romanticism there frequently crops out a spirit of rough buffoonery. When the opera was produced at the Comique, in 1901, the part of the Devil was "created" by that admirable basso, Lucien Fugère, thus "fixing the tradition." He was costumed as the real horned Prince of Darkness of the old miracle-plays, wearing an ox-hide so cut as to give the semblance of a tail. His singing was superb, but his antics were, to many, extremely distasteful. Indeed, much of the stage business of "Griselidis" is abominably foolish, but it is tradition; and in revolutionary France it is easier to overthrow a government than to uproot an error sanctioned by custom.

(To be continued)

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

THE PHONOGRAPH'S PERMANENCE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Observer's" assurance that the phonograph is here to stay is given convincing endorsement by Dr. Leopold Stokowski in a recent magazine article, which I enclose, and trust that you may be able to quote from it for the benefit of "doubting Thomases."

Jamaica Plain, Mass.

B.A.

Note: We take pleasure in quoting Dr. Stokowski's remarks under "Phonographic Echoes, page 228 of this issue.

LOUD NEEDLES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Olsen's letter in your March issue moves me to emphatic protest. I have been told by others besides him that the only needles one should use are the full tone steel needles which alone fit the groove perfectly. Neither my own experience nor that of other experimenters bears out

the wisdom of this view. I agree with Mr. Olsen that Victor needles should be used for Victor records, Columbia needles for Columbia records, etc., but minimum wear and true reproduction can only be obtained through the use of half tone or medium needles. Nothing I know of wears a record more quickly than the heavy "full tone" needles.

I have some heavily amplified records that quickly developed a tendency toward groove-jumping, and I have found that these disks are playable only by the use of the fine gauge grip needles, about which there was so much hullabaloo a few years ago. These needles give excellent reproduction, and unquestionably increased record wear, but as they are more bothersome to use than the ordinary variety, I use them only on thin-grooved and badly worn disks.

G. A.

THE PHONOGRAPH IN THE PRESS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have noted considerable correspondence on the subject of the phonograph in literature. The recent appearances of the phonograph in the newspapers is of less artistic interest perhaps, but it certainly is very much more important from a commercial point of view. Mr. Gilman on the Herald-Tribune and Mr. Pakenham on the Sunday Times have inaugurated regular record review columns, and also Dr. Goldberg in the American Mercury magazine. The New York Telegram of February 20th contain a fine little "puff" for The Gramophone Shop, written by Alice Hughes.

This sort of publicity is the best thing the phonograph could possibly get, for it is showing the world that the phonograph and recorded music are flourishing as never before. I strongly advise every earnest collector of fine records to write his own newspaper asking that notice be given to current record releases, as notice is given to current movies, plays, books, etc. Records play just as significant a part in our artistic life, but until lately it has fallen badly behind the others in its propaganda efforts. Phonograph publicity means more and better record releases. Each one of us can help.

Yonkers, N. Y.

"Vox Populi"

SOME SUGGESTED PIANO RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have followed with intense interest the letters published from time to time in The Phonograph by piano enthusiasts. May I supplement their suggestions with a representative list of works which every music lover would like to see recorded by the leading gramophone companies? No doubt judicious care should be exercised when selecting the right pianists to interpret the works which are best given to show off their talents and genius. I append the list as below:—

Ireland, John. The Island Spell, Sonata.
Liszt. The Lorelei, Valse Impromptu in A flat, Etude in F. Minor NO. 10 (Transcendente). Etude in A Flat.
MacDowell. Sonata No. 4 Op. 59 'Keltic.'
Dohnanyi. Aria Op. 23. No. 1., Rhapsodie Op. 11 No. 2. Scharenmusik (Music of the Spheres), Tolle Gesellschaft (Boisterous Party). Valse Amiable, Konzertstudien Op. 28. No. 5., The Veil of Pierrette Op. 18., Valse Impromptu Op. 23, No. 2, Suite Wintereigen Op. 13
Rachmaninoff. Bacarolle, Melodie, Polichinelle.
Smetana. Concert Etude Op. 17 (By the Seashore).
Stojowski.. Melodie Op. 1 (Musical Thoughts).. Polish Idylls Op. 24, Miniatures.
Levitzi. Valse de Concert, Valse in A Flat, Danse Humoresque, Gavotte.
Copland. Scherzo Humoristique, (Le Chat et la Souris).
Leschetizky. Arabesque in etude form.
Padarewski. Gracovienne Fantastique Op. 14. No. 6., Nocturne Op. 16., No. 4., Song of the Traveller, Op. 8.
Scriabin. Etudes, Nocturne for the left hand, Prelude for the left hand.
Saint-Saens. Bouree for the left hand.
Moszkowski. Etude de Concert Op. 64. No. 3., Bacarolle Op. 27. No. 1., En Automne Op. 36 No. 4., Etude de Concert Op. 64. No. 1., Liebeswalzer Op. 57. No. 5., Melodie Italienne, Monologue Op. 31. No. 1., Serenata Op. 15. No. 1., Spanish Dance Op. 12. No. 2., Valse Op. 34. No. 1., Valse Brillante in A flat, Waltz Coquette, Etude Op. 24. No. 1.



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footed, whimsical musical progress through the carnival.

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* * * *

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The work of the Victor recording artists is brilliant. Among them are some of the leading singers of the



Opéra-Comique in Paris, as well as M. Vanni-Marcoux of the Opéra, who is also a member of the Chicago Civic Opera Company. M. Piero Coppola, director of many superb operatic recordings for Victor, is the conductor. Opera-lovers will agree every detail of the fine singing and orchestration is faithfully reproduced!

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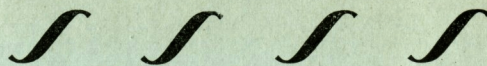
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SOME NOTES ON RECORDED PIANISM

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is futile to compare the playing of such consummate artists as de Pachmann and Paderewski, each so perfect, yet unlike the other. It is, however, very interesting to compare the recently released Paderewski playing of Schumann's Vogel als Prophet with that of Pachmann on Victor 111OB and recorded, I believe, in 1914. Little allowance need be made for the acoustic recording of this Pachmann disc which reveals the artist's beautiful, limpid tone with such fidelity. One sufficiently interested can obtain on Victor 74285 an even older version of Pachmann's playing of this exquisite tone poem. Of the two, I prefer the 111OB, there being slight differences in Pachmann's reading; also because of the improved recording. As fine as Paderewski's playing is, the more spontaneous and impulsive playing of de Pachmann seems nearer the spirit of the work, more Schumannesque.

Other compositions recorded by these artists and offering interesting comparisons are the F sharp minor Mazurka, Opus 59, 3 (Chopin), the Funeral March from the B flat minor Sonata, Opus 35 (Chopin), the F major Nocturne, Opus 15 1 (Chopin), and Mendelssohn's Spinning Song, Opus 67, 4.

Of this group, perhaps the F sharp minor Mazurka brings into strangest contrast the interpretative genius of the great Chopin players. Both discs are representative of the very finest of acoustic recording and should not be ignored by those who are devotees of Chopin. In listening to these records one finds a conclusive choice quite impossible, each seeming the most beautiful and perfect, in successive order. Perhaps that of de Pachmann is most indispensable to me, but others will prefer Paderewski's.

If, in the Mazurka, I prefer de Pachmann, I find that his playing of the F major Nocturne is less satisfying than that of Paderewski. Here, Paderewski seems more poetic, more in his element, than de Pachmann, who plays the Mazurkas so marvellously.

To those who are fond of the Marche Funebre I leave the comparison of the respective interpretations, pointing out the peculiar roaring effect that Paderewski uses to emphasize the sombre opening theme, and obtained I know not how. The Mendelssohn I also pass over, little comment being necessary on this well-known and much recorded composition. The playing of the two artists has much in common in this instance and it is doubtful that an untrained ear would detect any inherent differences.

A comparison of these records is not an idle waste of time, it is an extremely interesting and satisfying experience. While this is particularly true of students of piano, those who have had no training but who love beautiful things for their own sake will find much gratification.

Rosenthal's recording for Edison of four of the Chopin Preludes, Opus 28, coupled with the lovely Nouvelle Etude in A flat (Chopin), and the first Etude of Opus 10 (Chopin), is highly significant. His reading of the Preludes will be a delight to those who have heard the Cortot and Lortat playing, and his playing of the Nouvelle Etude in O flat (which has not been recorded, I believe), is a welcome addition to the recorded music of Chopin.

Rosenthal belongs to the group of "Immortals" that played in America in the nineties:—Paderewski, de Pachmann, D'Albert, Rosenthal, Godowski and Scharwenka. It is interesting to note that of the six, five are living and all have recorded their art for the Phonograph; Paderewski for Victor; de Pachmann for Columbia and Victor; D'Albert for Polydor; Godowski for Columbia, then Brunswick, now Col-

umbia again; Scharwenka for Columbia, and at last we have Rosenthal on this one Edison needle cut record, made doubly valuable by Edison's retirement from the field.

To those unfamiliar with the history of the Phonograph and interested in piano music, should be pointed out that a good many of the lesser-lights of the era in question have recorded for the Phonograph;—Hoffman, Grunefeld, Friedheim and others. Recordings by Emil Sauer are now available through Parlophone, and should be of interest to those who wish to study and enjoy the playing of this artist. They are recent electrical records.

I was particularly fortunate in securing a new and unplayed Scharwenka record of Mendelssohn's Rondo Capriccioso, coupled with the inevitable Liebestraum, of Liszt. This disc is far in advance of the piano recordings of the Columbia of that day, and a valuable addition to any piano music enthusiast's library,—both musically and historically. I have never heard the Rondo Capriccioso played so well, as Scharwenka plays on this disc.

I recommend the recording of Benno Moiseiwitch (H. M. V.), to those who collect fine piano records. Especially his playing of the Chopin works, in which he is unequalled among the younger artists. It is with pleasure that I note the release of the B flat Major Polonaise, Opus 71, 2 (Chopin), together with the A flat Impromptu, Opus 29 (Chopin), played by Moiseiwitch, by the Victor Company in their Red-Seal section. His playing of the Chopin Scherzo, Opus 31 I strongly recommend, and consider one of the very best piano releases of recent years.

In event the Victor Company contemplate a recording of the B flat minor Sonata, Opus 35 (Chopin), Vladimir Horowitz should not be overlooked. I distinctly recall his playing of this composition at Carnegie Hall, last season, which seemed very fine to me. Of the available sets of this sonata I prefer that of De Greef, on H. M. V. records and available through the importers. While far from a perfect reading of this work, it seems better than those of Grainger and Lortat.

In England the electric re-recording of Schumann's Carnaval suite, played by Alfred Cortot, was released some time ago. This set is available through the importers and is a delightful addition to anyone's library. The suite is played in its entirety in the new recording, whereas the older recording omitted two of the group.

In addition to my piano records I have a modest library of Chamber Music and several symphonies. Operating on a lean record budget one finds it very difficult to eliminate all but the most interesting of the new piano releases each month. Several years ago little piano music was released and it was not so hard to choose between the offerings. Since 1921, when I first began a serious collection of piano music, much progress has been made.

Oklahoma City, Oklahoma

WALLACE E. DANCY

A PHONOGRAPHIC SMILE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I had the pleasure last night of sitting in front of two young Long Island literary persons. The train made uncommonly little noise, so very word of their conversation came to me distinctly. Here is a slice of it:—

"This fellow that writes this stuff in the paper, I don't see anything so hot about him."

"Nah, neither do I."

"I can write better articles myself. You know, funnier. And I can make 'em look funny too."

"Yah? What you gonna do? Use *orthophonic* spelling?"
 New York City. "ALBERTUS"

ATTENTION MESSRS. FUKAYA, BHARUCHA ALEMAN, ET AL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your correspondence column is perhaps the most interesting of the many absorbing features of the P. M. R. and I read it each month with the greatest of avidity. May I express a wish, however, that some of the valued foreign correspondents contribute more frequently. It is now some time since Mr. Hajime Fakaya has contributed one of his vivid "topics"—written with a feeling for words that should shame

many of us who use our own language so carelessly and matter-of-factly. Nor has Mr. Bharucha of Bombay, India, written in lately to tell us about phonographic and musical conditions in his country. I wish that Dr. Ricardo Aleman of Havana, Cuba would give us more of his letters dealing with operatic singers and their records. (I believe his collection is one of the most extensive in existence.) And where are some of the Montevideo, Uruguay, enthusiasts? I am sure that many readers besides myself are interested to learn more about the rapid phonographic progress that is being made in South America.

Among the American contributors I always welcome letters from Messrs. Henry L. Anderson and H. M., the piano record experts. Mr. Benedict's letters are invariably interesting. And I should like to read another of the fiery epistles penned by F. M. of Cleveland, he who so dauntlessly raked the old-time collectors over the coals.

J. B. M.

Editor's note: We, too, join J. B. M. in urging our foreign readers to contribute more frequently to the Correspondence Columns, for their letters are always particularly welcome. We hear quite often from the various men mentioned, but they have not written specifically for the Correspondence Column recently. F. M. (Frank Morton), to whom reference is made above, aroused wide attention with his letters, and we have been eager to hear from him again, but his letters bore no street address, nor were several Cleveland dealers able to forward a letter to him. If he is still a reader of the magazine, perhaps he may be induced to contribute again, especially as the article by "Observer" in this issue touches closely upon the topic about which he has such vigorous opinions.

THE SOUSA MARCHES AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

How curious that the very issue containing my little letter on the subject of Stokowski's Sousa march performances should contain also the announcement and review of the record itself. The account of its origin is a highly interesting one, and I hope the disk will be so successful that it will be followed by others. High School Cadets and Semper Fidelis in particular would be splendid choices for recording by a large symphony orchestra.

I quite agree with your reviewer that Dr. Stokowski does exceedingly well with Stars and Stripes Forever and El Capitan. The stage hands whom I mentioned in my other letter certainly knew a good thing when they heard it!

White Plains, N. Y.

T. A.

RAVEL'S BOLERO

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As I surmised in my letter on Ravel's Bolero (which you kindly printed in your January issue), a recording of this vivid work was not long delayed. The note in your General Review last month refers, I presume, to the article in the January issue of *L'Edition Musicale Vivante* (Paris), wherein "Evariste" writes a very vivid description of the recording of this work with Albert Wolff conducting, and the composer lending an occasional hand. As this is a Polydor record, it may be issued here under the Brunswick label. I sincerely trust that they will re-press it as soon as it is available, for it would be a best seller without any doubt.

Mt. Vernon, N. Y.

E. E.

ANONYMOUS SYMPHONY ORCHESTRAS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Can you enlighten me regarding the Grand Symphony Orchestra, Berlin, which records for Odeon and occasionally for Columbia? Has it an independent existence under that name aside from its connection with these companies, or is it merely another name for the Orchestra of the State Opera House, Berlin? There is no uniformity in the catalogs and magazine advertising of the Okeh company in this respect, identical records being credited in one place to the former orchestra and in others to the latter. Records released in England as played by the Opera House organization are all I believe ascribed to the Grand Symphony when released here. There

may be a clue in the advertisement in the July 1929 issue of the P. M. R. of record 3257 (*Undine Overture*) wherein the Grand Orchestra is identified, in parentheses, as "Members of the State Opera House, Berlin," but in the review this record is credited to the Grand Odeon Orchestra. Your staff critic draws attention to the same discrepancy, I think in his review of Bodansky's "*Lohengrin Prelude*" (Columbia 67469-D in the April issue. It is all highly confusing to anyone who is interested in knowing exactly who the performers are on the records he buys, and if those in question are actually played by the Berlin Opera House Orchestra or members of it, I think the fact should appear on the records instead of credit being given to an apocryphal "Grand Symphony."

The latter I suspect is drawn from the Opera House orchestra and expanded or contracted to suit the supposed demands of the music. I recall your reviewer occasionally deploring its small size which would hardly be the case if the Opera House orchestra were used intact. I also note records by the Grand Symphony conducted by Guarneri (*La Vestale Sinfonia*) and Coppola (*Honegger's Rugby*). Is this also the Berlin orchestra or Italian and French organizations respectively? I, perhaps foolishly, value a record played by a recognized, independent organization above one by a "company" orchestra, hence my interest in this matter, which perhaps the Okeh company will be kind to clear up in detail.

Denver, Colorado

H. E. KLEIST

Note: The indentity of various recording orchestras is a problem that puzzles many—ourselves not excluded. [We can, however, offer a few words of explanation. Contract obligations probably account for most of the discrepancies. The "Symphony Orchestra" that Coates conducted in so many H. M. V. records has only been labelled the "London Symphony" within the last two years or so, but it is obviously the same organization. The Grand Symphony Orchestra, Berlin, is composed, as Mr. Kleist surmises, of members of the Berlin State Opera House organization, but why that title is not always used is a question that only the Parlophone Company in Germany can answer. The German H. M. V. Company also issues records by the Berlin State Opera House orchestra and by an organization labelled "Mitglieder des Orchesters der Stadtoper, Berlin" (Members of the Berlin State Opera House orchestra). Our assumption is that the Berlin State orchestra is similar to the New York Philharmonic-Symphony in that it includes a considerable reserve force of players, so that the make-up of the orchestra in concert varies somewhat from time to time.

Again, the "Symphony Orchestra" that recorded under Shavitch in the Fabiani tone-poems for Victor is really the New York Philharmonic. The Victor Symphony Orchestra is largely made up of Philadelphia Symphony men. In England its records are accredited to the "New Light Symphony" although there is also a British recording orchestra of that name (the H. M. V. house organization?). The organizations conducted by Guarneri and Coppola mentioned by Kleist have no relationship to the Berlin orchestra. The former is perhaps that of La Scala, and the latter is the French H. M. V. house orchestra, also referred to as the "Continental Symphony."

This state of affairs is decidedly confusing, but inasmuch as these orchestras are all so self-evidently composed of first-class musicians, it is not as reprehensible as it appears on the surface. It is inevitable that the various companies should have "house" orchestras, but these are invariably composed of perfectly competent symphony players, and they are drilled no less carefully than for concert performances. (The excellence of their playing would testify to that even if one did not have definite knowledge of the fact.) A distinction should be made, however, between one organization and another, that is, between Odeon's Grand Symphony of Berlin, and French H. M. V.'s Grand Symphony of Paris.

Not infrequently our reviewers are misled into criticising an orchestra for its lack of numbers when in actuality the normal number of players was present, but the recording was such as to give an impression of thinness and lack of sonority.

RECORDING VOICES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wonder if some technically-versed member of your staff or among the readers of the magazine could not give us an

article on the perfect and nearly perfect recording voices and the reasons why some voices succeed so remarkably well with the microphone and others (often excellent in concert) do not. As every collector of records knows, there are a few artists whose voices are almost invariably perfectly recorded. Mme. Rethberg is perhaps the outstanding example, but Sigrid Onegin, Nina Koshetz, Emmy Bettendorf, Lucrezia Bori, and one or two others come immediately to mind.

The peculiar aptitude for recording which they exhibit is not confined to the "celebrity" ranks alone, for a select few among the popular singers also possess a similar talent. The whole subject was brought to mind by the remarks "Rufus" made in his interview with Lee Morse, in which he spoke of the "veracity and purity" of the recording of her voice. The other example he cited, Willard Robison, is even more apt. I also remember the chorister who sang in a number of Paul Whiteman records, notably the Washboard Blues for Victor.

What I am specifically interested in is, what is there in these voices that makes them so superbly suited for recording? Is it a natural aptitude of the voice, or a quality that is cultivated by careful training? I have observed that each of these "perfect" voices is unusually pure and yet also very distinctive in tone quality. I imagine that a light ray test of their sound waves would show them to be unusually even, yet they must be very rich in overtones. What do the scientists say?

I believe a correspondent to one of last year's issues expressed the opinion that the advent of the talkies, the growth of the radio and the phonograph, and the increasing use of "home recording" in vocal studios will unquestionably lead to a development of qualities which are best suited to the demands of the microphone. If the microphone becomes responsible in this way for another voice like that of Elisabeth Rethberg, then surely that alone would be ample artistic justification for its existence.

Sacramento, Calif.

VOCALISE

WITHDRAWN BRUNSWICK RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Don't you think it would be appreciated by the readers of your publication if mention was made through your columns that after December 31st, 1930, all of the excellent Brunswick acoustic records listed in a special section set aside at the back of the Brunswick 1929 catalogue will be discontinued and after that time unobtainable from the company?

I do not recall having seen this important matter commented on in the Review. I note that the 1930 catalogue does not include this list, and those desiring to check their collection against this list will find it necessary to secure a 1929 copy to do so. It seems very considerate of the Brunswick Company to give this advance notice of the withdrawals, and I am sure there are few collectors who will find the list an arid waste. Records once gone are sometimes very difficult to secure secondhand, as anyone who has hunted for them knows, and everyone should be encouraged to go over this list carefully before it is too late. Only eight more months to oblivion!

Oklahoma City, Okla.

W.E.D.

A PLEA FOR MATZENAUER RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Couldn't the Victor Company give us more and better Matzenauer records? It is almost three years since Mme. Matzenauer's last release, and, excellent as many of her records are, she has not yet been done full justice. Not only the possessor of one of the truly great voices of our time, she is probably the finest singing musician.

My complaint is against the selections she has sung for the phonograph. They show her perhaps in her best known field, but they do not give us any measure of her artistic stature. She is a better leader than opera singer. She is an unsurpassable interpreter of Bach and Brahms.

It is to be hoped that her retirement from the Metropolitan will mean more frequent concert appearances in New York, where her recitals are as scarce as her records.

Here are some selections which should certainly be recorded, and of which I feel she would be the ideal interpreter.

Bach—Schlage doch, gewünschte Stunde—Airs from the St. Matthew Passion and the Christmas Oratorio (particularly "Schlafe mein Liebster" from the latter, which she sang so magnificently at a Friends of Music concert this season).

Brahms—"Rhapsody for Alto Solo and Male Chorus", which

I believe she is to do under Koussevitzky at the Brahms Festival in Boston next month. She might also give us the really satisfying record of the "Sapphische Ode," which I for one have been waiting for. Also any of the other Brahms songs would be welcome.

Beethoven—"Ah, Perfido!"

Purcell—"When I Am Laid in Earth" from "Dido and Aeneas."

Gluck—"Che faro" from "Orfeo". She does this better than any other contralto I have heard.

Mahler—An album set of Mahler songs, with orchestra, is perhaps too much to ask, but it would be a great artistic work. A complete recording of the Philharmonic production under Mengelberg of "Das Lied von der Erde", in which she and Crooks took part, would also have been a chance for the Victor Company to show its high ideals.

To conclude—any songs by Schubert, Strauss, Schumann, Wolf, or Franz! In fact, any further records by Matzenauer would be appreciated. These selections are merely the desires of one of her admirers.

Brooklyn, N. Y.

PHILIP L. MILLER

THE CAST OF BRUNSWICK'S LOHENGRIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In reviewing Brunswick's abridged opera recording of Lohengrin, I note that your reviewer states that he has no information at hand regarding the identity of the singers. Some of your readers who have been attracted by the well-deserved praise of this work may be interested to know the make-up of the cast. (I take my information from the 1929 Polydor catalogue in which this recording was originally issued).

Lohengrin	Fritz Wolff
Elsa	Beata Malkin
Henry the Fowler	Otto Helgers
Frederick	Rudolf Watzke
Ortrud	Henriette Gottlieb
King's Herald	Armin Weltner

Fritz Wolff will be remembered for his splendid Parsifal in the first Columbia Bayreuth album. The other names are unfamiliar in this country, but their performance is good evidence of their merit.

May I add my voice to that of S. J. C. in praising Brunswick for their brilliant releases of the last few months, and in pleading for more of the Polydor abridged operas.

Baltimore, Md.

T.W.

IN DEFENSE OF SIR HENRY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I venture to enquire what it is that Sir Henry Wood has done to American gramophiles that he is held in such scant respect by them? Mr. "B. B. s" chuckles over the appearance of the London Symphony in vaudeville (Correspondence Column of your March issue) is the latest outbreak, but it is not the first.

So Sir Henry exists largely on the reputation he has made in the past, eh? He is ensured a comfortable existence at all events. I wonder if there is any conductor in the States who can boast so many years of distinguished service in music's cause, or who has educative service? Dr. Damrosch comes to mind. I fail to see why Sir Henry's concerts in the Coliseum are any more laughable than Dr. Damrosch's radio concerts for school children. Mr. "B. B." will probably accuse me of the traditional lack of humor in a Briton, but I must confess that I am utterly unable to see any cause for disrespectful merriment in either case.

For almost illimitable numbers of us, Sir Henry Wood has opened up the Temple of Music. We owe him a debt that never can be repaid. The serious music lover, whatever his nationality may be, can have only respect and admiration for such splendid accomplishments in so thankless a work. The jeers of "B. B." and his kind are ill-considered and ill-mannered. Their barbed shafts do no harm to their target, but return again on the one who throws them.

London, England

ALFRED MOORE

VETERAN VIOLIN VIRTUOSI

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Anyone who has followed the concerts of the world's foremost violinists over a considerable period of years will be delighted with the current appearance of a recording by Dr.

Jeno Hubay (Victor International supplement for March). Also with the announcement that Jan Kubelik is soon to make some more records. I don't believe that he has ever made any electric recordings, although he has some excellent acoustic disks to his credit. Kubelik has been exceedingly active in the last decade or so, concertizing in all parts of the world. I suppose he has had almost no time to do any recording, but it is fortunate indeed that his art is to be permanently recorded, and in more adequate fashion than the old processes could ever achieve.

Now that Hubermann has done the Tchaikowsky concerto, we have a better phonographic representation of his unbounded skill. He, Szigeti, Kreisler, Catterall, and Thibaud all have had the opportunity of recording at least one major work, but

where, oh where, is the large work we should have from Heifetz, or Elman, or Erica Morini?

As a passionate collector of Violin concertos I am waiting with impatience for two of the finest works in this form, the concertos by Sibelius (recently performed very brilliantly by Concertmaster Burgin with the Boston Symphony) and by Prokofieff. The latter is to my mind perhaps the most perfectly adapted to the difficult exigencies of the form of any violin concerto.

It is odd that we have never had any recordings of Bach's violin concertos. At least one of them should be considered for early production.

Medford, Mass.

FIDDLER

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 133 (10 D12s, Alb., \$10.00)
Tchaikowsky: Symphony No. 4, in F minor, Op. 36 played by **Willem Mengelberg** and the **Concertgebouw Orchestra, Amsterdam.**

It begins to seem a long time since the days of Sir Landon Ronald's Tchaikowsky Fourth records with their maddening assortment of singular sounds half or not at all digested by the recording apparatus, and the highly tenuous quality of their groove walls. It is also nearly a year since Stokowski's recording of the same appeared, but small advance has been made in the meantime compared to that made in the interim between the Ronald and Stokowski disks. As I wrote in the detailed review of the later work (May 1929 issue), the fervid admirers of Tchaikowsky—and the type of music inevitably resulting from a mind responsible for the elaborate program drawn up for Madame von Meck's delectation—cannot take Stokowski's performance of the fourth to heart as they do Mengelberg's of the Fifth. But those whose estimate of the Fourth's musical content is not of the highest will be astonished to discover how much Stokowski reveals in the work. Of course it can be said that Tchaikowsky unmistakably calls for sensationalism; that here virtuosity (in the more vulgar sense of the word) and showmanship are essential. Sooner or later a performance on the sensational order was inevitable, and Mengelberg proves to be the one to provide it.

His particular brand of sensationalism is not that of Tchaikowsky's frenetic, high-falutin' program (one of the most astonishing documents in musical psychology), but a brawnier, more athletic brand. His departures from reasoned and well-poised musicianship are the result of a coolly planned intention to startle and stupefy his listeners, rather than of the unstrung emotionalism of the composer. It cannot be denied that Mengelberg succeeds, and succeeds brilliantly in his intentions. The recording engineer has to cope with considerable reverberation, but he has done a very clever piece of work in coping with Concertgebouw Orchestra's muscular tone so that the inflated climaxes come off with the proper weight and power, without the oftentimes corresponding wizenning of tone in the quieter passages. That is not to say that the orchestral tone is admirable in all respects. It is not, but that is to be ascribed largely to the orchestra and not to the recording. The recording is successful in accomplishing the purpose for which it is obviously intended—great sonority and effect, similar to that of the Mengelberg Tchaikowsky Fifth records. And in consequence this set is equally as brilliant in its effect. For all the bigness of tone it can be further amplified (on an electrical instrument) without disconcerting distortion or detail-veiling roar, a fact that should make these disks put to good service in demonstration work.

So much for the mechanical merits of the set. When I turn to its musical qualities, I am very dubious of the logic of Mengelberg's reading. Where the music moves with rapidity and force, as in the first movement and a large portion of the last, the performance is admirably vigorous and firm. But the slow movement, and particularly the very first statement of the theme by the oboe, is exaggeratedly slow. Nor does it even attempt to substitute breadth for the true lyric flow (as indeed any conductor would find well nigh impossible to do); it simply drags. Again in the last movement, after a superb beginning, played and recorded with tremendously fiery energy, the onward motion is checked abruptly, the folk song second theme is taken excessively slowly and the entire momentum of the music is lost. The third movement is taken slowly throughout. Perhaps there is more justification for Mengelberg's tempo here, but in contrast with the flourish of the ordinary good concert performance, or the fascinating study in sonorities of Stokowski's version, this seems to lack both zest and color. The recording, which was below the average for the work in part one of the slow movement, is perhaps a little above average in this scherzo. The staccato brass passages sound very realistic indeed. It is unfortunate that the actual performance was not planned to take better advantage of the opportunities the recording offered.

It can readily be gathered that the qualities of Mengelberg's version, even to those of exaggerated contrast in tempos, are quite those which out and out Tchaikowskians find to their liking. For them the set will share favor with Mengelberg's Fifth. Others, who find the Russian's music endurable and strictly musically effective only when such departures from the most logically planned reading and carefully poised performance are emphatically taboo, will turn to Stokowski.

Victor Masterpiece Set M-65 (3 D12s, Alb., \$6.50)
Mozart: Symphony No. 35, in D ("Haffner Symphony") (Köchel No. 385), played by **Arturo Toscanini** and the **Philharmonic-Symphony Orchestra of New York**. (On the sixth side the **Philharmonic-Symphony** under **Toscanini** plays the **Dance of the Spirits** from **Gluck's Orfeo ed Euridice**: **John Amans**, flute soloist).

The "Haffner" symphony was first recorded over three years ago by Sir Hamilton Harty and the Hallé Orchestra. They did well with it, but for some reason the set never seemed to attract widespread attention, which was unfortunate in many ways. Not only was a delightful set of records given comparative neglect, but additional momentum was given to the concert hall tradition that Mozart wrote three symphonies and three only. The last three symphonies are the largest in stature, no one can or would wish to deny. But among the others, no less than thirty-eight of them there are many that are to be ranked among Mozart's most characteristic compositions—which is to say among the

finest music the orchestral repertory can boast. Beecham brought No. 34, in C, from obscurity and his Columbia recording of that literally enchanting work is one of the phonographic masterpieces. (It is encouraging to find a music critic of Lawrence Gilman's attainments drawing the attention of his many and appreciative readers to this particular set of records). The phonograph has also dipped into the neglected thirty-eight to pick out the "Prague" symphony, like No. 34 without a menuet, but this work has not yet been American release.

The "Haffner" symphony is somewhat better known in concert than either No. 34 or the "Prague," but nowhere near as well as it should be. So it is with uncommon pleasure that one greets its appearance from the hands of no less than Toscanini, and in a version that unquestionably is going to bring the music to the wide audience that will delight in it, once it comes to their attention. To say that this set is one of the finest in the phonographic library is very general and unmeaning praise. I can give a better idea of its superlative merit by saying that it possesses the finest qualities of Toscanini's recording of the Haydn "Clock" symphony, without the occasional touch of heaviness that was the only fault one could possibly pick in the earlier release. Here the recording process is at the peak of its present powers, and Toscanini's orchestra and the music it plays here could be done justice only by such recording. It is quite impossible for me even to attempt a critical analysis. I can only listen and enjoy—and play the records again, each time with increased respect for Toscanini's supreme musicianship and warmth of affection for his humanness that knows so well both the joyousness and the depth of feeling in Mozart.

The story of the symphony is a curious one. It derives its name from a rich merchant of Salzburg, for whom Mozart's father requested that he write some special music for a festival or celebration that was to take place at Haffner's home. The composer was already busy with the opera, *Die Entführung aus dem Serail*, and with the plans for his own marriage, but he began a serenade for the occasion, not without some grumbling in letters to his father. Six months later he saw the manuscript of the work again and was quite surprised by it; he did not remember a note of it, but thought it ought to prove very effective. To that end he reconstructed it in its present symphonic form, discarding the march and extra minuet, and enlarging the orchestration. The first movement is an almost continuous treatment of an exceedingly vital theme, marked by bold octave jumps and determined trills. In the slow movement we find again the unfailing fount of grace and tenderness that is the quintessence of Mozart. The minuet is a shade pompous, but quickly abandons its stateliness for the gracious whimsy of the trio. The finale is an exciting rondo, that goes as fast as possible, and in Toscanini's hands its delicate arabesques are as lace-like and fine as one imagines them from the score—a far cry from the heaviness and coarseness of textures that almost invariably can be observed in the performances of even the best orchestras.

For a surfeit of richness the set is filled out with Gluck's *Dance of the Spirits*, in a performance ennobled by John Amans' performance of the solo flute part—the finest flute playing that has been heard on records, and the purest transcription of flute tone at its best.

Brunswick 90032 (D12, \$1.50) de Falla: La Vida Breve—Interlude and Dance, played by Albert Wolff and the Philharmonic Orchestra, Berlin.

The Brunswick repertory department went to the cream of the Polydor catalogue for this disk, one of the best in the splendid list of de Falla's recorded works. It was reviewed originally from the imported pressings in the November 1929 issue, and it is gratifying to have the opportunity of commending it again. *La Vida Breve* is the prize-winning opera that first made de Falla prominent and these excerpts at least still rank high among his finest compositions. The Interlude is richer in texture than the barer, more sharply and surely patterned style that de Falla developed later. It begins stormily, dying down into a long and expressive *Lento*, stirred by reminiscences of the introduction near the end. The dance is the *Danse Espagnole* recorded in a violin transcription by Kreisler, and in orchestral form by Stokowski and others. Wolff's

version is far and away the best one on records; one that will be very hard to surpass. I know of few concert pieces as sheerly delightful, as resilient, swiftly flowing dance, one that carries its listeners along with infectious spirit from the first exciting measure of introduction until the smooth, fleet pace is finally broken for a few tumultuous measures at the end. I hope that the disk's popularity will be manifested in terms so unmistakable that the Brunswick Company will lose no time in importing Wolff's other disks for American release. The latest is Ravel's concert sensation, the *Bolero*. Wolff has Koussevitzky's gift (not yet illustrated on records) of intensifying the impact of the brass choir to achieve an almost overwhelming climactic effect, and also the talent for sensuously shaping and coloring quieter and more lyrical passages. His is one of the most promising names among the newer generation of recording conductors. We need more examples of his work available in American pressings.

Brunswick 90035 (D12, \$1.50) Liszt: Second Hungarian Rhapsody, played by Julius Kopsch and the Opera Orchestra, Berlin-Charlottenburg.

Recording orchestras have let Liszt's hardy perennial strictly alone for a year or more, but now they turn to it again with this recording by Kopsch and a new three-part version conducted by Sir Henry Wood that has just been released in England. Kopsch's reading is better restrained and balanced than the most. It is enlivened with ample spirit, but it is not excessively powerful in either performance or recording. It is not always as clear as one could wish, but apart from that it is a competent, conservatively recorded performance.

Victor 22288 (D10, 75c) Rossini: Sermiramide—Overture, played by Rosario Bourdon and the Victor Symphony Orchestra.

Mr. Bourdon is his customary alert self in this continuation of his overture series, but for once the contrasts seem excessively marked, the horn passages a little too mellow, and the animation of the allegro a shade methodical. The disk makes a good inexpensive version of the overture, but it does not measure up to the more comprehensive merits of Molajoli's splendid performance.

Victor 4151 (D10, \$1.00 Tchaikowsky: String Serenade in C—Elegie, played by Fabien Sevitzky and the Philadelphia Chamber String Simfonieta.

Mr. Sevitzky's band is the only one from whom we can expect regular (and thoroughly capable) recorded examples of music written for string orchestra alone. Tchaikowsky's elegie from the serenade, Op. 48, is not the lugubrious wail that one might expect, but it is the more moving by virtue of its restraint. There are curious foreshadowings of the *Pathétique* and echoes of the fourth symphony as well. Sevitzky conducts the piece with a refreshing avoidance of forced expressiveness. The music speaks for itself simply and well. The body and warmth of string tone records well, and testifies to the versatility of the orchestra that could meet Bloch's demand for muscularity and intensity in the *Concerto Grosso* released a few months ago. I hope that Sevitzky and his men will explore further the repertory of music for strings alone. They would do well to turn to Gustav Holst and the hearty St. Paul's suite that was once recorded acoustically by the composer for English Columbia. Or if the release of the Bloch work indicates a desire to cultivate the moderns, they could do no better than essay Strawinsky's *Apollo* ballet, of which Koussevitzky gave us so appetizing a taste.

Victor 7192 (D12, \$2.00) Wagner: Siegfried—Waldweben, played by William Mengelberg and the Philharmonic-Symphony Orchestra of New York.

There is a ring and sonority to much of the first side of this disk that recalls the supremely thrilling Coates Wagnerian records that first made apparent the boundless powers of the electrical recording. There is magnificent recording here and the Philharmonic-Symphony wood winds, horns, and brass seem more than ordinarily on their mettle. With the second side and Wagner's naively illustrated nature lexicon one's interest wanders a bit. Mengelberg conducts with equal care, but the material allows him no op-

portunity for equal effect. Withal, a noteworthy addition to the Wagnerian library; the best version of the Waldweben. Dr. Blech's version (in the H. M. V. Rhinegold-Siegfried album) is surpassed by a generous margin in sonority and timbre of the recorded orchestral tone, and in the breadth and flow of the performance itself.

Brunswick 90031 (D12, \$1.50) Meyerbeer: Le Prophete—Coronation March, and Rubinstein: Toreador et Andalouse, played by **Julius Pruewer** and the **Philharmonic Orchestra, Berlin.**

Pruewer will be remembered by his Fingal's Cave overture from Brunswick last month, and the Huguenots overture reviewed some months ago from the imported Polydor pressing. His version of the Coronation March (the third this season) finds a nice balance between vigor and suavity; a straightforward, capable performance, perhaps not quite as brilliant as that of Mengelberg, but more surely poised and of better tonal qualities than that of Molajoli. Rubinstein's essay in the Spanish idioms is very gracefully handled. Again the tones is good and the festive spirit of the piece adeptly brought out. I would not have imagined this old war horse could be galvanized into such alertly prancing life.

Chamber Music

Columbia Masterworks Set 134 (3 D12s, Alb., \$6.00) Mozart String Quartet in B flat ("Hunting Quartet") (K. 458), played by the **Lener String Quartet** (Lener, Smilovits, Roth, Hartman).

We have already had the "Hunting" Quartet in a poetic performance by the Budapest String Quartet for Victor (special January release, 1929). The new set by the Leners is also a work of the most skillful and refined musicianship. The string tone is highly delicate, and yet thoroughly alert, recorded in all the color and purity of the original performance. The two sets cannot be compared. They reveal two groups of men seeing the same piece of music with different eyes, yet with equal insight. Either set is a revelation of the phonograph's peculiar aptitude for chamber music. Heard in the concert hall (as some of our readers have probably heard it played by the Leners during their recent American tour), the subtler qualities of both music and performance are rudely adulterated by a thousand and one distracting influences. On records, we get the music's very quintessence.

This Quartet in B flat is the fourth of the series dedicated to Haydn, and which—with the ones in A and E flat—give the rise to Haydn's whole-hearted praise of Mozart to the latter's father: "In the face of God and as an honest man, I tell you, your son is the greatest composer known to me either personally or by reputation." Nearly one hundred and fifty years later it is more obvious than ever that Haydn was a good a critic as he himself was a composer.

The title "Hunting Quartet" probably derives from the typical hunting horn character of the opening theme.

Columbia Masterworks Set 132 (5 D12s, Alb., \$10.00) Brahms: Quartet in B flat, Op. 67, played by the **Lener String Quartet** (Lener, Smilovits, Roth, and Hartman.)

- I. Vivace (parts 1, 2, and 3).
- II. Andante (parts 4 and 5).
- III. Agitato; Allegretto non troppo (parts 6 and 7).
- IV. Finale—Poco allegretto con variazioni (parts 8, 9, and 10).

The Quartet in B flat is the third of Brahms' three works in this form. As far as I know this is the first recorded version to appear, although the second (A minor) has been recorded several times. The present work must set a bewildering problem for those who look upon Brahms as unduly cerebral and who feel his works savour of burnt midnight oil. But there are few who hold such views nowadays. The pendulum has swung so far that the more rebellious at heart scoff at Brahms' softness and the too obvious contours of his melodic lines. I ask myself if I can have been infected by the latter virus, or if this quar-

ter is less firm and more sentimental than his other major works. There is beauty here, and in profusion, but it struck me as beauty of a not very subtle nature, at times dangerously close to Mendelssohn's prettiness. The last two movements strike a deeper note, one with the lithesome and yet surface-piercing spirit that is so characteristic of Brahms, and the finale with its happy experimentation with the variation form. The music is obviously not to be heard hastily, but in leisure and ease. It has a graciousness and simplicity that require close attuned attention to be heard above the noisiness of contemporary life. The Leners provide a good enough performance, but it is not representative of their best work. I think they tend to emphasize the touches that remind one of Mendelssohn. The body of string tone is recorded a shade more thinly than in most of their other disks. Yet the performance has much of the richness and animation that are characteristic of them, and Lener and Roth take good advantage of the opportunities afforded by their prominent solo passages in the second and third movements. R.D.D.

Instrumental

PIANO

Victor Masterpiece Set M-70 (3 D12s, Alb., \$6.50) Schumann: Carnival, Op. 9, played by **Sergei Rachmaninoff.**

A surprise release indeed, for while records of the Carnival were expected from the Victor Company, one had imagined that it would be a re-pressing of Cortot's version, issued by H. M. V. not so long ago (with the Debussy Children's Corner, now re-pressed by Victor). I have not heard the Cortot version, but I gather that it not as successful in either recording or reading as the Debussy suite. Rachmaninoff is not the Schumannesque ideal, but he approaches it more closely than Cortot. His version of the Carnival is characteristic of him, but of the composer too. Rachmaninoff has evidently taken more than ordinary pains with the work and the results are gratifying, both from the technical point of view and the musical. One misses a shade of warmth, perhaps, and more than a little of Schumann's occasional fantastic exuberance. Yet the reading is a sympathetic one, one of more than common lucidity and force. It may well prove a model exposition of the work for educational purposes. And it is extremely pleasant to listen to a performance as well thought out and as cleanly executed.

Comment on the various pieces and their associations with Schumann's actual and imaginary companions is unnecessary here as it is done in detail in the annotation booklet accompanying the album. The pieces are arranged as follows: Prélude, Pierrot, Arlequin (part 1); Valse Noble, Eusebius, Florestan, Coquette (part 2); Replique, Sphinxes, Papillons, Lettres dantes, Chiarina, Chopin (part 3); Estrella, Reconnaissance, Pantalón et Columbine Valse allemande, Paganini (part 4); Aveu, Promenade (part 5); Pause, Marche des "Davidsbündler" contre les Philistins (part 6).

Rachmaninoff has ventured to edit Schumann's score in one respect. He plays the enigmatic Sphinxes as a heavily marked theme against a stormy accompaniment, a liberty that is hard to justify on either musical or purely artistic grounds.

Columbia 50207-D (D12, \$1.25) Strauss (arr. Szreter): Artist's Life Waltz and Die Fledermaus—Waltz, played by **Karol Szreter.**

Szreter has a fine feeling for the authentic Viennese waltz tempos, as his earlier Odeon releases of the Frühlingsstimmen waltz and the Strauss—Grünfeldt Soirée de Vienne demonstrated very vividly. Careful indication is given on the label that Szreter himself is the author of the transcriptions he plays here. They are quite florid, suiting Die Fledermaus waltz extremely well, but their arabesque pianism is somewhat less becoming to the Artist's Life waltz. The recording of the piano tone is brilliant, but far from realistic. Yet Szreter plays with such nicely blended warmth and zest that one doesn't bother to examining the work too closely from a purely mechanical point of

view. It does not reproduce a true piano tone, but the attractiveness of the music and the performance give ample and lively pleasure.

VIOLIN

Brunswick 15217 (D10) Drdla: Souvenir, and Kreisler: La Gitana—Old Gypsy Song, played by Max Rosen, with piano accompaniments by Richard Wilens.

Rosen has such a natural flair for recording that his performances almost invariably come off well. The familiar Souvenir exhibits the firmness and elasticity of his tone, while Kreisler's Gypsy piece gives him an opportunity for brilliance and Hungarian flourish, as well as well-handled contrasts between big, vigorous tone, and a suaver lyrical melodic line.

Columbia 2110-D (D10, 75c) Zimbalist: Improvisation on a Japanese Tune, and Yamada: Kuruka Kuruka—Japanese Lullaby, played by Efrem Zimbalist, with piano accompaniments by Emanuel Bey.

Zimbalist, on the other, is lacking in Rosen's congenital phonographic aptitude. It is not always that he sounds at his best on disks. Here the violin tone is frequently rather penetrating, and at times undisguisably coarse. Zimbalist's own piece is a somewhat naive improvisation on a simple Japanese theme. The lullaby is also slight in substance, but its slow, long-drawn recitative melody has both individuality and some fascination. Is Yamada a native Japanese composer? For all the small scale of his piece it is cleverly contrived in the manner in which it retains the exotic savour of the Japanese material within the conventional bounds of occidental musical idioms, without permitting those idioms to lapse into conventionality. The material and the style amalgamate perfectly, and there is no sense of the artificiality that marks Zimbalist's improvisation and so many pieces of the same type.

Columbia 2126-D (D10, 75c) Albeniz (arr. Dushkin): Tango, and Gatty: Bagetelle in D, played by Yelly D'Aranyi, with piano accompaniments by Arthur Bergh.

Dushkin has arranged Albeniz' familiar Tango in D rather cleverly for the violin, but like the transcription of Delibes Passepied it remains something of a tour de force. Miss D'Aranyi plays it well; the double stopping in particular is done with a firm sure touch and good vibrant tone. Gatty is a composer hitherto unrepresented on records as far as I know. There is no information about him in Grove. The Bagatelle played here is a pleasant, rather charmingly old fashioned trifle.

Victor 7182 (D12, \$2.00) Mozart: Concerto in G—Adagio, and Leclair—Sarasate: Sarabande and Tambourin, played by Yehudi Menuhin, with piano accompaniments by Louis Persinger.

Although listed in the Victor April release, this attractive disk failed to arrive in time for review with the rest of the April samples.

VIOLONCELLO

Columbia 2095-D (D10, 75c) Rachmaninoff: At Night, and Sammartini: Allegro (from a Sonata), played by Felix Salmond, with piano accompaniments.

The Rachmaninoff song transcription makes a sugared piece on the order of Liszt's Liebesträume, which were also written originally as songs. Salmond plays it with the necessary sentimental intensity. The Sammartini is more honest and invigorating musical fare,—a jolly dance tune with some sturdy passage work that Salmond takes with fine energy and gusto. The sonata from which the piece is taken is not specified on the label, nor is the accompanist named. This allegro and the occasional violin or 'cello pieces of Sammartini's that appear on records give one a taste for more music from the same hand. Turning to Grove I find that there were two composers of the name Sammartini or San Martini, both of whom wrote prolifically. The elder was born around 1693 and enjoyed considerable reputation as an oboe player. He was sometimes distinguished from his brother by the appellation: St. Martini of London, in contrast with St. Martini of Milan. I have no information as to which of them is the composer of the piece Salmond plays here.

New N.G.S. Records

BACH
Sonata in E Flat major for Piano and Flute. Played by Kathleen Long and René le Roy, three sides, and

HONEGGER
Dance de la Chèvre, Flute solo. Played by René le Roy, one side.
2 12-inch Discs, Nos. G135-G136, \$2.00 each.

HANDEL
Sonata No. 3 in G major for Flute and Piano. Played by René le Roy and Kathleen Long.
1 12-inch Disc, No. G 137, Price \$2.00.

HAYDN
Pianoforte Sonata in C minor, three sides, and
RAMEAU
Variations in A minor, one side. Played by Kathleen Long.
2 12-inch Discs, Nos. G138-G139, \$2.00 each.

HAYDN
String Quartet in E Flat, Op. 76, No. 6, five sides, and
PURCELL
Four-part Fantasia No. 4 in C minor, one side. Played by the International String Quartet.
3 12-inch Discs, Nos. G140 to G142, \$2.00 each.

MATTHEW LOCKE
String Quartet No. 6. Played by the International String Quartet.
1 12-inch Disc, No. G143, Price \$2.00.

The National Gramophonic Society of England are to be congratulated for these very fine recordings.

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Victor 7193 (D12, \$2.00) Dvorak: Songs My Mother Taught Me; Rimsky-Korsakow: Flight of the Bumble Bee; Mendelssohn: Song Without Words in D, played by Pablo Casals.

This disk, like that of Menuhin's failed to arrive with the rest of the Victor April samples. Consequently both reviews have to be deferred to next month's magazine.

ORGAN

Brunswick 90033 (D12, \$1.50) Boellmann: Toccata in C minor; Schmid: Gagliarda; van den Gheyn: Fugue in G, played by Alfred Sittard on the organ of St. Michael's Church, Hamburg, Germany.

A notable German organ recording that was reviewed from Polydor pressing in the February 1929 issue. The Brunswick Company chose well in selecting it for American release. I trust that it will have a success that will ensure similar release of Sittard's other disks, particularly the Buxtehude Prelude and Fugue in G minor. Boellmann's Toccata is an effective concert piece of a conventional type, but the two pieces on the other side are more than commonly interesting. Matthew van den Gheyn (1721-1785) was the most noted of a Flemish family of bell founders; for many years he was the carillonneur of the town of Louvain and organist at the church of St. Peter there. The record label gives a date of 1607 to Bernhard Schmid, about whom no information is given in Grove's Dictionary. The organ of St. Michael's is claimed to be the largest in all Germany. The recording is equally if not more effective than the best English or American organ disks I have heard.

Odeon (German list) 10566 (D10, 75c) Chorales—Ich bete an die Macht der Liebe and Ein' feste Burg ist unser Gott, played by Paul Mania.

Conventional German organ playing with rather excessive use of the full organ in the Luther choral. The recording is quite heavily amplified and the playing not too clear.

Operatic

Victor Masterpiece Set M-68 (4 D12s, 4 D10s, Alb., \$10.50)
Debussy: Pelleas et Melisande—Selected Excerpts, by artists of the **Paris Opera and Opera-Comique**, conducted by **Piero Coppola**.

Mélisande	Yvonne Brothier
Pelléas	Charles Panzéra
Golaud	Vanni-Marcoux
Arkel	Willy Tubiana

These records appeared originally from the French H. M. V. company over a year or two ago and have already found a considerable and appreciative American public in the imported pressings. The Victor Company is to be congratulated on making them more easily and inexpensively available. The album containing them is worthy to rank with the top musical peaks in the Victor Masterpiece series.

The disks were given detailed review in the August 1928 issue and it is not practicable to repeat it in full. Summarizing: There is not a groove on the disks that is not surcharged with Debussy's genius and with the art of the soloists and M. Coppola, who directs with a truly Gallic flexibility and sensibility. What incomparable scenes these disks give us! The magical scene at the fountain in the second act. Vanni-Marcoux's noble and impressive portrayal of life at the castle. Arkel's moving and compassionate address to Mélisande. Pelleas' apostrophe to his beloved hair, and the following passages with the flight is recorded with an effectiveness worthy of the music and transmit the full flavor of the work unadulterated by the jarring environment so often present in the concert hall. Pelléas et Mélisande is the perfect flowering of Debussy's genius. Nowhere else has he (or anyone) written music fully comparable to this. More than any other of the great works of musical history it finds the phonographic medium in a concert performance are recognized and felt here, ideally suited to it. A hundred details that pass unnoticed. The records can be recommended whole-heartedly, both to those who are unfamiliar with the music, and to those who know it only in the distracting, obscurant atmosphere of the opera house.

The elaborate booklet accompanying the album set contains a complete synopsis of the opera and the French and English words of the excerpts recorded here. The various scenes and the occasional cuts are identified in the vocal score in the original review of the imported pressings (page 414, August 1929 issue).

New N. G. S. Records

The latest N. G. S. release shows no slackening of originality in the choice of music nor any relaxation in the standards of musicianly performance that have distinguished this notable series of recordings in the past.

Space exigencies and a rapidly approaching press date permits me only the briefest mention of their merits, but no one interested in the world of magic that lies beyond the snugly restricting horizon of the ordinary concert repertory will need to be advised to hear these disks. To state their existence is sufficient word to the musically wise. Without exception, the pieces are unavailable in other recorded versions, nor is it likely that any of the regular companies will attempt them. The demand is small, undoubtedly, but it is a discriminating demand and an intense one. Those who are anxious to know such music as these relatively unfamiliar works of Bach, Handel, Haydn, Rameau, etc., owe it to themselves to support the National Gramophonic Society's endeavors in order that they may continue to flourish and to expand.

There are two **flute sonatas: Bach's in E**, and **Handel's in G**, played by **Rene le Roy** to piano accompaniments of **Kathleen Long**. The Handel work occupies both sides of No. 137; the Bach No. 135 and the first side of 136. The odd side is filled with a *Danse de la Chèvre* by Honegger, especially composed for Mr. Le Roy. The flutist is ob-

viously a musician of sensibilities and skill, although at times he seems to make greater demands on the expressive powers of his instrument than his individual tone qualities can supply. The music of both works is delightful, but that by Handel goes the deeper beneath surface feelings.

Miss Long is heard alone in **Haydn's C minor piano sonata** (three sides) eked out by a **theme and variations in A minor** by **Rameau (138-9)**. Anyone familiar with the Mozart sonata she recorded a few months ago for the N. G. S. will be prepared for the animation and insight she brings to these apparently simple pieces. Actually, their transparency and deftness proves a stumbling block to the majority of virtuosos who believe the art of pianism began and ended with the romantics. Few concert pianists are willing—and able—to play Haydn and Rameau. I hope Miss Long has the opportunity of recording many more works of this type, but I am afraid that it will not be long before she is "called" to one of the regular companies' fold and set to playing repertory pieces . . .

The **International String Quartet**, led by **Andre Mangeot**, likewise needs no introduction to those who have followed the N. G. S. releases in the past. It too is heard in **Haydn, the String Quartet in E flat, Op. 76, No. 6**—a surprisingly original and fantastic work, one of those that one finds so often among Haydn's writings, yet which always startle one with their remarkable freshness and ingenuity of both thought and treatment. The performance and recording here are extremely fine. On the sixth side of these records (140-2), the same quartet plays **Purcell's four-part, Fantasia No. 4 in C minor**, and on 143 it plays the **sixth string quartet of Matthew Locke**, a British composer who died in 1677, and who even before Purcell was experimenting with music for a quartet of viols. The Purcell piece is one of the truly supreme compositions for strings, a fit peer to the finest quartets of Mozart and Beethoven. The Locke work is of course a suite rather than a quartet in the modern sense. It has the grace and elegance of its period, but it is music of its period rather than music for all time, like that of Purcell.

R.O.B.

Choral

Brunswick Album Set No. 17 (11 D12s, Alb., \$16.50)
Beethoven: Missa Solemnis, Op. 123, sung by the **Bruno Kittel Choir** and the **Philharmonic Orchestra of Berlin**, conducted by **Bruno Kittel**. Soloists: **Lotte Leonard, Eleanor Schlosshauer-Reynolds, Eugen Transky, Wilhelm Guttman, and Herman Schey**. (on the 22nd record side the **Basilica Choir** sings **Beethoven's Die Himmel Rühmen des Ewigen Ehre**, with organ and orchestral accompaniments).

Brunswick's brilliant series of European re-pressings reaches its highest point to date in the release of this monumental recording, hailed as one of the phonograph's most ambitious undertakings, and probably the most successful of any major recorded work for chorus, soloists, and orchestra. The set was originally reviewed in these pages from the Polydor pressings (page 138, January issue), at the same time that the Victor recording of the same Mass, as performed by the Orfeo Catala de Barcelona, Spain was reviewed. A. A. B. found the Bruno Kittel version more vigorous and more in the German tradition than that of Millet. It is broadly conceived more like the "heroic" Beethoven, whose music runs the gamut of the emotions. The choir is excellent, with a fine bass for foundation. It gives forth an admirable body of tone to which the brilliancy of the recording does full justice. The orchestra, too, is good and under Herr Kittel's direction provides accompaniments that are well up to standard. Of the soloists, considering the exacting demands made upon them, it can be said they perform most creditably. The male voices are consistently good. The soprano, however, sings somewhat unevenly, strains her voice on occasion when her tones are not the most ravishing. The recording is a most interesting one and of great emotional depth.

The Victor set is on twelve disks, the Polydor (Brunswick) on ten and a half, the remaining half, for good measure, being devoted to Beethoven's "Worship of God in Nature," sung beautifully by the Basilica Choir. Followed with the score both represent nearly complete recordings. Victor uses more space than Polydor (Brunswick) possibly because on the average there is more on each Polydor record and the Victor version was taken at a somewhat slower pace.

Odeon (German list) 85229 (D12, \$1.25) **Handel: Tochter Zion freue Dich**, sung by the **Sieber Choir**, and **Chorale—Grosser Gott wir loben Dich**, sung by the **Maennerchor**, both with orchestral accompaniments.

Good examples of sturdy sincere Teutonic choral singing. The Handel chorus is particularly interesting and the more brilliantly performed. The orchestral accompaniments and the recording are competent.

Vocal

Brunswick 15218 (D10) **Clutsum: Ma Curly Headed Baby**, and **Bland: Carry Me Back to Old Virginny**, sung by **Marie Tiffany**, with orchestral accompaniments, and a male trio in the latter song.

Miss Tiffany is well suited in both voice and manner to simple, plantation songs of this type. The quality of tone is very pleasing and there is no trace of affectation or sentimentalization. She allows the songs to speak for themselves so well that it is unfortunate the accompaniment of *Carry Me Back to Old Virginny* does not follow her excellent example. A banjo is featured and not too effectively; bird warblings and the seemingly inevitable male trio are introduced for assistance where none is needed.

Columbia 2097-D (D10, 75c) **German: Rolling Down to Rio**, and **Cowen: Border Ballad**, sung by **Fraser Gange**, with piano accompaniments by **Arthur Bergh**.

It is a joy to hear these robust songs given for once without bluster and blatancy. Mr. Gange sings vigorously and broadly, but he does not shout. The sonority and strength of the performances are not excuses for shoddy phrasing or a lack of clarity. The accompanist deserves more than a word of praise for good forthright vigor with which he plays. For further merit, the recording is powerful and yet not over-amplified and it handles both the big vocal tone and the heavy piano tone to excellent effect.

Columbia 50205 (D12, \$1.25) **Elisir D'Amore—Una Furtiva lagrima**, and **Manon—Il sogno**, sung by **Dino Borgioli**, with orchestral accompaniments.

These are re-pressings from the Italian Columbia Company's catalogue, and wholly Italianate in performance. Borgioli emotionalizes candidly and without reserve. Most American music lovers are likely to find his singing too highly sauced for their musical palates.

Columbia (Italian list) 43003-F (D10, 75c) **La Boheme—Donde lieta usciste**, sung by **Bianca Scacciati**, and **Cavalleria Rusticana—Voi lo sapete**, sung by **G. Arangi-Lombardi**, with orchestral accompaniments.

Mme. Arangi-Lombardi's performance of *Voi lo sapete* is intense, but not as extravagantly emotional as those of Borgioli above. Mme. Scacciati's aria is still more restrained,—a very attractive record. The un-named orchestra provides competent accompaniments in both pieces.

Victor 7191 (D12, \$2.00) **Don Carlos—O don fatale**, and **La Favorita—O mio Fernando**, sung by **Sigrid Onegin**, with orchestral accompaniments.

Apart from the decidedly unimpressive orchestral introduction to the *Don Carlos* excerpt, the performances are effective both in themselves and in the exposition of Mme. Onegin's effortless singing and luscious voice. The ease and buoyancy with which she lets her voice float out is admirable indeed, but some of the little mannerisms to which she is prone in concert are less commendable.

Victor 7183 (D12, \$2.00) **Andrea Chenier—Un di all az-zurro spazio** and **La Fanciulla del West**, sung by **Armand Tokatyan**, with orchestral accompaniments.

Tokatyan, who makes his phonographic debut with this release, is an Italian trained tenor now with the Metropolitan Opera Company. He has also sung with the Ravina, Los Angeles, and San Francisco Opera Companies. He is a heroic tenor with an extremely robust voice, inclined to let his powerful tone ring over-vibrantly. He sings with gusto, but not without a feeling of somewhat forced intensity, and his bold style is well matched by the vigor of the orchestral accompaniments. The *Girl of the Golden West* aria is done in very Puccinian fashion: a brilliant performance and a fine piece of recording.

Victor 1443 (D10, \$1.50) **All Through the Night** (Old Welsh Air), and **My Lovely Celia** (Old English Air, arr. **H. L. Wilson**), sung by **Reinald Werrenrath**, with orchestral accompaniments.

Both airs are simply (which is to say effectively) arranged and Werrenrath's singing is well restrained, yet not without an appropriate touch of sincere sentiment. Is the arranger of *My Lovely Celia* the H. L. Wilson of phonographic note?

Victor 1448 (D10, \$1.50) **Rio Rita** (from "Rio Rita"), and **Only a Rose** (from "The Vagabond King"), sung by **Richard Crooks**, with orchestral accompaniments.

Crooks is a good choice to sing these characteristic examples of the better grade theme song. He does them with considerable but not extravagant feeling, and the suave accompaniments are very neatly turned. His flair for this sort of thing should win him a call to Hollywood and a film success emulating that of Lawrence Tibbett.

Columbia 2125-D (D10, 75c) **Strauss: Zueignung** and **Traum durch die Daemmerung**, sung by **Alexander Kipnis**, with piano accompaniments by **Arthur Bergh**.

Another record or two like this from Kipnis and I shall have to retract the doubts I have expressed that lieder are seldom at their best in arrangements for bass voice. There is no heaviness or unattractive amplification in Kipnis' performance of these Strauss songs. The lieder themselves are among his finest and the singing here is as sympathetic, musicianly, and as well recorded as even the composer could wish.

Victor 36008 (D12, \$1.25) **Gems from "The Love Parade,"** and **Gems from "Sunny Side Up,"** by the **Victor Light Opera Company**.

One of the most effective releases in this well-made series of hits from the principal music shows. As usual, the orchestra is in spirited form, and the vocal solos and choruses are attractively sung and excellently recorded. The somewhat overly abrupt transitions from one song to another offer the only ground for adverse criticism.

Victor (International list) 7190 (D12, \$2.00) **La Forza del Destino—Invano, Alvaro!** and **La Minnacie i fieri accenti**, sung by **Aureliano Pertile** and **Benvenuto Franci**, with orchestral accompaniments.

Victor (International list) 7151 (D12, \$2.00) **Il Trovatore—Il balen del suo Sorriso**, sung by **Apollo Granforte**, and **Per me aro fatale**, sung by **Apollo Granforte** and **Guglielmo Masini**, with choral and orchestral accompaniments.

Current releases in the excellent Victor series of Italian repressings, listed in the April International list, but missing from the disks on hand in time for review in this issue.

Victor 7179 (D12, \$2.00) **Faust—Air des Bijoux** and **Le Roi de Thule**, sung by **Elisabeth Rethburg** with orchestral accompaniments.

In one way it is a trifle relieving to discover that Miss Rethburg does not exist entirely without the bounds of human imperfection. Her best is so far above ordinary standards of excellence and she is so frequently at her best, that an example of her less wholly admirable work is perhaps a necessary and very human balance. Perhaps it is the recording rather than her own voice betrays her in the *Jewel* song; at any rate, the singing is hard, none too ingratiating, and decidedly uncharacteristic. The ballad of the *King of Thule* is more attractive, but again one misses the limpidity and buoyancy that have so distinguish-

ed Miss Rethberg's recordings. The accompaniments are crisply competent.

Victor 8165 (D12, \$2.50) Halevy: La Juive—Passover Music (O Dieu, Dieu de nos Pères), sung by **Giovanni Martinelli** with the **Metropolitan Opera Chorus and Orchestra**, under the direction of **Giulio Setti**.

The first scene in the second act of *La Juive* is here recorded for the first time, I believe. Martinelli is a fine choice for soloist (I am glad to see that we are still getting his records from Victor), and Setti provides the customary Metropolitan balanced and smoothly-turned background. The long orchestral introduction, the unaccompanied passage for tenor and chorus on the first side, and the tenor's robust and fervent solo on the second side, are all done with care and effectiveness. The use of two record sides permits Setti to give the music the breadth and dignity it demands, and even in the more impassioned moments he keeps it firmly in hand. A fine scene, well recorded,—in every way a worthy addition to the Metropolitan series.

O.C.O.

Light Orchestral

Columbia 50206-D (D12, \$1.25) J. Gennin: Gavroches Syncopated Duet for Piccolo and Flute, and Echoes of the Valley—Duet for Flute and Echo Flute, played by **Jean and Pierre Gennin**, with the **Bournemouth Municipal Orchestra** under **Sir Dan Godfrey**.

The conductor of the acoustical recording of Vaughn Williams' "London" symphony confines his present efforts exclusively to "novelty" pieces on the order of the Rippling Streams and Gee Whizz (featuring the xylophone) and the present flute divertissements. The syncopated duet is frolicsome and the Echoes of the Valley sweetly old-fashioned. The sophisticate will pass quickly over both, but those who like this sort of thing will find it exceedingly well done here.

Columbia 2111-D (D10, 75c) Ketelbey: The Sacred Hour—Reverie, by **Columbia Light Opera Company**, the **Light Concert Orchestra and Organ**, conducted by the composer.

Ketelbey conducts this typical bit of occasional writing with a touch of sanctimoniousness, but also with all the impassioned sentimentality that distinguishes his other writings and performances.

Brunswick 4713 (D10, 75c Love Everlasting and A Thousand Kisses, played by **Louis Katzman** and the **Brunswick Salon Orchestra**.

Two excessively slow and fervent salon pieces, played with good tone, but lacking the ingenuity and interest of Mr. Katzman's best work.

Victor 22280 (D19, 75c) Heuberger: Midnight Bells (from "The Opera Ball"), and **Lehar Passion Rose** (from "Romany Love"), played by the **Victor Novelty Orchestra**.

Too pleasantly songful and colorful little pieces on the quiet order in performances free from the exaggerated effects that have marred some of the Novelty Orchestra's releases.

Victor 36005 (D12, \$1.25) Metra: La Serenata—Waltz, and Rosey: Espanita—Waltz played by the **Victoria Orchestra**.

The waltzes are very slight in substance, distinguished chiefly by indefatigable clacking of castenets—very forcibly recorded. The performances are not wholly capable and monotonously inflexible.

Victor 22296 (D10, 75c) Love, You're Spell is Everywhere, and I'm a Dreamer, Aren't We All?, played by the **Victor Salon Orchestra**; **Zinaida Hauenfeltd**, soloist on the **Victor Theremin**.

These slow, sugared salon versions of currently popular theme songs are given a filip of interest by the introduction of the highly touted Theremin, which the RCA-Victor Company has recently put on the market. This is its recording debut, I take it, but possibly we may soon have

a solo disk that will display its powers more fully. But even in its brief solos here it exhibits qualities that will surely win it a place in jazz orchestration, for besides its slurred dips and swoops the singing saw and movie organ (it reminds one strongly of both) will have to retire into the background. In quality its tone is by no means unpleasant, although partaking something of the saxophone's over-suavity, and it is capable of very considerable crescendos and diminuendos—which fact, taken with the necessity of always playing legato, gives it dangerous possibilities in the hands of the unmusical.

Band

Victor (French list) V-5514 (D10, 75c) Marche Arabe and La Toulousaine, played by the **Orchestra Francais**, conducted by **G. Diot**.

Despite its name, the Orchestre Français is obviously a concert band, and a good one. The pieces are slight enough, but the performances are highly graceful and deft, executed with marked verve and finish. A very pleasing coupling.

Victor (Mexican list) 46600 (D10, 75c) Cielo Andaluz—Paso Doble, and Canto al Pueblo—Marcha, played by the **Banda de Policia de Mexico**, conducted by **V. M. Presa**.

The Mexican Police Band has recorded rather infrequently of late and for the most part its disks have not been as impressive as its best work in the past. Here, however, we hear it in its old time form in splendidly spirited performances of characteristic Mexican pieces. The virtuoso wood wind work admirably recorded in all its original color, is particularly noteworthy.

R.O.B.

Popular Vocal and Instrumental

Jimmie Johnson, one of the premier colored masters of hot pianism, gets the phonographic breaks this month with releases from three different companies. The best is probably **Okeh 8770**, where he couples a very sad Feelin' Blue with a livelier and more intricate Riffs. The **Brunswick** disks, 4712, is less effective in that he selects more conventional material—Cryin for the Carolines, and What is This Thing Called Love. His treatment is original, at times fairly striking, but it is less characteristic than the style he has developed for his own compositions. On **Columbia 14502** he joins forces with his only peer, **Clarence Williams**, and the two strike out cheerful if not astonishingly original versions of I've Found a New Baby and How Could I Be Blue. The spoken repartee is further enlivening. Of quite another type is the piano playing on **Columbia 2112-D**, a re-issue of **Rudolf Friml's** own performance of his Song of the Vagabonds, lately returned to prominence through the success of the filmed version of the Vagabond King. It is always a pleasure to hear composers like Friml and Gershwin playing their own compositions for recording; Columbia issues far too few of such disks. (On the reverse side of Friml's disk the **Columbians** play a fair performance of the Vagabond King Waltz.)

Victor as usual specializes in recording songsters and this month their list of releases is exceptionally extensive. I cannot begrudge first place to **Gene Austin**, whose records in the past have often left me luke-warm if not cold, but whose *St. James Infirmary* (the good old "Gambler's Blues") is the best of the many recorded versions that are flooding the release lists recently. A smooth version of another fine song, *After You've Gone*, is the coupling (**Victor 22299**). Next I choose **Olga Albani's** coupling of *I'll See You Again* (from "Bitter Sweet") and *It's You I Love* (from "Suns o' Guns"), sung in a very attractive voice of pure, light quality, and in an individual manner than is smoothly lyrical without verging on the saccharine. Miss Albani's mezzo-voice is particularly good. A song disk to recommend (22313). **Maurice Chevalier**, star of the "Love Parade" sings four of the hits from that film, My

Love Parade and Nobody's Using It Now (22285). You've Got That Thing and Paris Stay the Same (22294). His somewhat painfully precise enunciation is hardly necessary, since his accent in no way destroys the normal clarity of his singing. His characteristic manner is irresistibly charming; here is one of the real personalities of the talking screen. I hope that sometime he may be given material really worthy of his talents. (I note that some of the delightful French songs he sang in his first film, *Innocents in Paris*, have been released in France, although only the English theme songs have appeared in this country).

Other film stars crowd the **Victor** lists. Bebe Daniels appears to much better advantage in hits from "Love Comes Along" (22283—Night Winds and Until Love Comes Along) than in her first release. One would still like to hear her sing with less obvious sense of effort, and with greater flexibility and animation. Her voice is a good one, but her manner does not always match it. Fannie Brice is her characteristic self and in excellent voice in a heart-breaking ballad, When a Woman Loves a Man, coupled with a livelier ditty. Cooking Breakfast for the One I Love—both from her new picture, "Be Yourself" (22310). John Boles is robustly romantic in West Wind and The One Girl (22229), and Donald Novis—a western coast star reveals a pleasant voice in mildly sentimental versions of Molly and Alone in the Rain. For the rest there are Jimmie Rodgers in the sixth edition of his interminable Blue Yodel (22271); Welcome Lewis in sympathetic versions of A Darn Fool Woman Like Me and Watching My Dreams Go By (22297); Johnny Marvin in catchy performances of Blue Eyes and Cryin' for the Carolines (the latter with some effective breaks into double time) on 22302; organ transcriptions of Cryin' for the Carolines and What is This Thing Called Love? played by Jesse Crawford on 22320; old fashioned and sacred songs by the Higgins Sisters and Seagle and Stokes on 22318 and 22289; and finally those roistering pals, Bud and Joe Billings, recounting again the exploits of Barnacle Bill and discoursing on the art of making love (V-40043 and V-40102).

Besides the piano records mentioned earlier, honorable mention on the **Columbia** list goes to Lee Morse in excellent voice, singing an intensely poignant version of Blue Turning Grey Over You, and a more conventional Until Love Comes Along (2101-D); and also the Negro Male Quartet, the **Four Dusty Travelers**, in catchy arrangements of the Great Gettin' Up Mornin' and March Down to Jerdon, which they sing with immense gusto and animation (14499-D). The recording of both disks is exceptionally good. The other **Columbias** include James Melton in characteristic Irish tenor versions of Were You Just Pretending? and Sally (2100-D); Irving Kaufman waxing very Jolsonish in bombastic, declamatory performances of Singing a Vagabond Song and There's Danger in Your Eyes Cherie (2108-D); Art Gillham singing sweetly lyrical versions of Absence Makes the Heart Grow Fonder (a touch of irony is introduced, curiously enough) and Have a Little Faith in Me (2119-D); What Do I Care? and Gone sung smoothly but not too lusciously by Charles Lawman (2118-D); a very sobby version of Falling in Love With You sung by Oscar Grogan, coupled with a spirited, infectious performance of Happy Days Are Here Again by a capable new male ensemble—the **Rondoliers**,—the orchestral accompaniments deserve special praise (2133-D). In the race lists are Clara Smith, hoarsely exhorting Let's Get Loose, coupled with a sad renunciation, You Can't Stay Here No More (14497-D); Leroy Williams in artless but singular cornet solos, sauced with vocal wa-was—Lullaby Baby and Welcome Stranger (14500-D—an unusual record); and Mattie Hite in fair versions of St. James Infirmary and Texas Twist (14503-D). Best of the southern series is 15508-D, where on Chris Bouchillon discourses in cheerful song—to his own guitar accompaniments—on the Girls of Today.

Leading the remaining **Odeons** is Annette Hanshaw's attractive version of When a Woman Loves a Man and Cooking Breakfast for the One I Love (41370). Smith Bal-**low** sings Congratulations and What Do I Care? in dulcet if somewhat throaty tones, and not offensively intimate manner (41376); Segar **Ellis's** St. James Infirmary is not as

interesting as some of the other versions out this month, but his Shine On Harvest Moon is better, albeit taken extremely slowly (41362); The **Harmony Four** harmonize My Friend Divine and I'll Know Him in somewhat jazzy fashion for religious songs—the arrangements are not especially interesting (45419); Johnny **Dodds** sings Frankie and Johnny in an edition that varies somewhat from the other recorded versions—the coupling, Railroad Boomer, with yodels, is less effective (45417); Lonnie Johnson goes in for the fantastically macabre in his blues—She's Making Whoopee in Hell Tonight and Death Valley is Just Half way to My Home (8768); Johnson sings with **Spencer Williams** in the Monkey and the Baboon and with **Clarence Williams** in Wipe It off, both spirited ditties with much wa-wa work (8762).

Eddy Thomas tops the **Brunswick** list with a fine sonorous performance of Gone, easily the best recorded version. To Be Forgotten, the coupling also shows his voice to advantage, but it is taken slower and more sentimentally (46-68). Belle Baker has a big-voiced, rather striking version of Cryin' for the Carolines, coupled with a lamenting, Just Can't Be Bothered With Me (4714); Freddie Rose contributes smooth tributes to Molly and Mary (4693); Charles Kaley avoids the over-saccharine in his quiet but neat versions of Should I? and Bundle of Old Love Letters (4718); Dick Robertson is rather overshadowed by the merits of his orchestra accompaniments in his variant on St. James Infirmary, coupled with a rather colorless Springtime in the Rockies (4720); **Burnett's Biltmore Trio** is almost unbearably Hawaiian in Across the Sea and May Day is Lei Day (4338)—there is a certain whispered interjection caught by the microphone before the first piece begins. In the race series, mention goes to Bob Call and **Speckled Red** who provide pianny solos—31 Blues and House Dance Blues—on opposite sides of 7137; both are rather monotonous and not particularly well made. Also Sylvester Kunbrough, who manipulates a high quavering falsetto to odd effect in his enigmatically titled Garbage Can Blues and Bird Liver Blues (7135).

Dance Records

All the companies boast a number of major dance disks, so it is less practicable to attempt to segregate the winners this month. Since the **Columbia** list is unusually extensive and meritorious it should be given position of honor. First medal is divided among the **Charleston Chasers**, Paul Whiteman and Ted Lewis. The first-named make a welcome reappearance in an ingeniously treated fetching tune, Cinderella Brown, coupled with a piece that cultivates the Negro styles, Sing You Sinners.—The vocal choruses are particularly good (2133-D). Someone in Whiteman's band has been listening to Petrouchka, and he has worked a fragment or two rather cleverly into Nobody's Sweetheart. The coupling, After You've Gone, is also played in buoyant, animated fashion, making the disk one of Whiteman's best in several months (2098-D). Ted Lewis adds to his notable revival series with the grand old Aunt Hagar Blues and San, the former done with some stimulating changes in pace, and the latter with some magnificent clarinet work and an astonishing end. The tone qualities are uncommonly good (2113-D).

Fred Rich is close behind the leaders with well modulated versions of What is This Thing Called Love? and What Do I Care? (2099-D); Paul Specht couples an interesting treatment of a piece called Harbor of My Heart with a less striking When You're Smiling (2106-D); **Lombardo's Royal Canadians** do very graceful performances of Where the Golden Daffodils Grow and Just Can't Be Bothered With Me on 2122-D, contrasting with the more sweetly smooth With You and There's Danger In Your eyes—very slow, but deftly constructed and played—on 2107-D Rube Bloom and his **Bayou Boys** offer an intricate version of St. James Infirmary coupled with a peppery performance of the Big Man from the South, in which Rube himself sings a brief solo (2103-D) Ted Wallace plays slow, richly sonorous

versions of *Wha Do I Care?* and *When You're Smiling* (2104-D); the **Kneckerbockers** do a fine broad performance of the *March of the Old Guard*, one of the best martial dances I have heard—the coupling is an attractive *Rose Room* played by **Vic Meyers' Music** (2102-D); **Ben Selvin** offers nice, easy going versions of *One Girl and Happy Days are Here Again* (2116-D); **Jan Garber** plays *When a Woman Loves a Man and Puttin' On the Ritz* in vigorous fashion and in well made arrangements (2115-D); **Merle Johnson** does a full-blooded *Watching My Dreams Go By* and a cleverly treated *Sweet Nothings of Love* (2114-D); The Columbia **Photo Players** play *Mona and Sitting by the Window* (2105-D), and *If I were King and How I Adore You* (2105-D)—all competent but not exceptionally interesting performances; and the **Ipana Troubadours** are less colorful than is their wont in *Kicking a Hole in the Sky* and *Cooking Breakfast for the One I Love* (2117-D).

Okeh's star is the astounding **Louis Armstrong**, whose orchestra goes from one brilliant success to another with absolutely no let down in the ingenuity or individuality of their playing. This month he does the *Song of the Islands* (*Na Lei Hawaii* in ultra-smooth fashion, with marvelous wa-wa to a hummed accompaniment, coupled with *Blue Turning Grey Over You*, giving free play to Louis' own superb singing (41375—a record not to be missed!)). **Miff Mole** and his **Molers** are not far behind with a bland insinuating performance of *Lucky Little Devil*—a somewhat sugared tune—plus a rough and ready performance of *Navy Blues*, featured some virtuoso solos and particularly Miff's own educated trombone (41371). The remaining disk of special interest is **Clarence Williams' I've Found a New Baby and Left All Alone with the Blues** (8763). The rest are on a more conventional order: *I Want to be Happy and Tea for Two* in vigorous but rather inflexible performances by **Sam Lanin**: quiet sonorous versions of *Funny Dear What Love Can Do* and *The Language of Love* (41365), and a slow but quite interesting *If I Were King*, played by **Smith Ballaw's** orchestra, the latter coupled with a somewhat dull *Do Ya' Love Me?* by the **Carolina Club** (41366). **Ed Lloyd** plays mild versions of *Singing a Vagabond Song* and *There's Danger in Your Eyes* (41367), and a rather pretentious *Beside an Open Fireplace* (41368)—coupled with **Sam Lanin's** fair *Blue is the Night*; **Fred Hall** and his **Sugar Babies** are vivacious, but not as heartily so as usual, in *Harmonica Harry* and *Tain't No Sin* (41369); **Tommy Bohn's Pennsylvania Sirens** do a heavily amplified performance of *You've Got That Thing on one side of the disk containing the Casa Loma's dreamy and sweet Romance* (41374), and a coupling of the *Perfect Song*—quietly yet resonantly played—and a tribute to *Amos 'n' Andy* on 41372; the **Casa Loma** is heard again in fair versions of *Sweeping the Clouds Away* and *Anytime's the Time to Fall in Love* (41373). I find I have overlooked a race disk worthy of inclusion in the first group: bombastic, highly enthusiastic and heavily amplified performances of *Feelin' the Spirit* and *Doctor Blues*, featuring a strong bass and clever wa-wa work, by **Luis Russell** and his orchestra (8766).

Among the **Victor** leaders is **King Oliver** with a performance of *St. James Infirmary* that boasts some singular effects, and a broadly sentimental *When You're Smiling* that finds a nice combination of sweet idioms with a saucing of hot jazz (22298). **Leo Reisman** has only one piece this month—a fine bumtious version of *Puttin' On the Ritz*, coupled with spirited *Singing a Vagabond Song* by **Shilkret** (22306). **Waring's Pennsylvanians** are in top form in several pieces, led by a live *I Want to be Happy* and a piquant *Tea for Two* on 22292, and including a jaunty version of *I'm a Little Bit Fonder of You* (22314, with the **High Hatters'** lusty, full-blooded performance of *Red Hot and Blue Rhythm*), a nice swinging *There's Danger in Your Eyes* coupled with a less interesting *With You* (22293). The **High Hatters** do good work also in *Sympathetic* and *Where the Golden Daffodils Grow* (22307), and a sturdy *Can't You Understand*, coupled with **George Olsen's** sonorous, well arranged version of *Tain't No Sin*, less energetic than some of the other versions of this unusual song, but no less interesting (22279). The **Coon-Sanders** orchestra's *Harlem Madness* on 22300 and *We Love Us* on 22304 are characterized by the fine tuba playing and sonorous tone quali-

ties this fine band always gives us. The coupling on the former disk is **Ted Fiorito's** slow waltz—*There Will Never Be Another Mary*, and on the latter disk, **Ted Weems'** lively *Talk of the Town*. For the rest there are **Bernie Cummins** with mild performances of hits from *"Be Yourself"* (22295); **Arden and Ohman** in a spirited version of *Strike Up the Band* coupled with a more lyrical *Soon* (23308); **Ted Fiorito's** slow rich *Hangin' On the Garden Gate* and **Wayne King's** sonorous *Song of the Islands* (22301); **Shilkret's** nicely colored *Blue is the Night*, with the **High Hatters'** *Keepin' Myself for You* (22290); smooth versions of *Congratulations* and *Funny Dear What Love Can Do*, by **Shilkret** and **Wayne King** respectively (22291); and **Rudy Vallee's** typical readings of *Love Made a Gypsy Out of Me* and *Beside an Open Fireplace* (22284).

The **Brunswick** miscellany remains, always a fertile field for the dance music connoisseur. Top honors go to the **Jungle Band** (**Duke Ellington's** orchestra) in a coupling of *Jolly Wog* and *Jazz Convulsions* that ranks well up among this master's best efforts. *Jolly Wog* features some fine, free, eloquent declamatory hot solos, while *Jazz Convulsions*—not very appropriately named—is a very fetching piece distinguished by a singing melodic phrase that is something of a masterpiece in itself, altogether apart from the characteristic Ellington sonorities and klang tints with which it is treated (4705). Another fine hot record is 7136, whereon **Sammy Price** and his **Four Quarters** play an easy going *Blue Rhythm Stomp* that has some admirable rhythmic and melodic features, and **Bert Johnson**, trombonist, plays a marvellous slow quavering drag, to **Sammy Price's** piannying, and garnished with some vocal repartee. **Red Nichols** and his **Five Pennies** top the white orchestras with three double records this month. 4695 contains hits from *"Strike Up the Band,"* the title piece and a quiet, neat version of *Soon*, somewhat disfigured by the vocal chorus; 4651 couples a sweet, haunting *They Didn't Believe Me* with a very lusciously harmonized revival of *Berlin's Say It With Music*; and 4701 brings back *Sometimes I'm Happy* and *Hallelujah*, treated rather originally,—taken at an unusually slow pace, but breaking into double time on occasion to good effect.

The **A & P Gypsies** offer a well handled and well played *Gypsy Dream Rose*, done in symphonic style, coupled with **Bob Haring's** fair *Under a Texas Moon* (4680); **Lloyd Huntley** does properly songful versions of *Moanin' For You and Alone in the Rain* (4703); **Earl Burnnett** is heard in the hits from *Puttin' on the Ritz* in the effective fashion with which he played the accompaniments to **Harry Richman's** vocal version (4679); **Bill Brown** and his **Brownies** make their debut with a peppy *Zonky* and a quite interesting *What Kind of Rhythm is That?* (7142); **Jack Denny** does a gay performance of *Just Can't Be Bothered with Me* and even succeeds in getting some animation into that suave morceau, *Besides an Open Fireplace* (4672); the **Louisiana Rhythm Kings** offer hot, odd, rather heavy performances of *I Have to Have You* and *Oh Lady Be Good* (4706); **Abe Lyman** demonstrates some nice orchestral tone qualities in *The Rogue Song* and *When I'm Looking at You* (4696); **Roger Wolfe Kahn** features some clever fiddle work and neat orchestration in *Cooking Breakfast for the One I Love* and *When a Woman Loves a Man*—further embellished with choruses by **Libby Holman** (4699); **Ishman Jones** does *Nina Rosa* and *Your Smiles Your Tears* in smooth, songful fashion (4710); **Harry Owens** couples a lively *What Do I Care?* with a duller *Tune in On My Heart* (4599); **Benny Meroff** gets plenty of go and sprightliness into *Talk of the Town* and *Happy Days are Here Again* (4709); **Dan Russo** plays a very slow and sad *Sweetheart* coupled with a fair *Tain't No Sin* (4708); **Ben Bernie** does well with *She's Such a Comfort to Me* and *What Is This Thing Called Love?*—very slow and poignant, with some clever piano work (4707); **Ray Miller** and **Lloyd Huntley** shares sides of 4704 with musical offerings to *Mary and Molly*; the **Colonial Club** brings out an entirely new interpretation of *Charming*, coupled with a vigorous *March of the Old Guard* (4690); and the **Floridians** wind up this remarkable long and meritorious list with two lively tangos, *Havana* and *La Rosita* (4673).

—Rufus.

Foreign Records

International. One of the best of the international releases is a **Gypsy Orchestra's** set of four folk pieces on **Victor V-34**; the pieces are well chosen to exhibit both the tempestuous and languorous qualities of Gypsy music, and they are played with great zest. John Kurucz plays simple piano versions of *A Little Kiss Each Morning* and *Just for Tonight* (Victor V-38); **Giulietta Morino** plays violin arrangements of *Mexicali Rose* and *Visions Waltzes* (V-35); the **Victoria Orchestra's** *Espanita* and *Serenata* waltzes are reviewed elsewhere. The two new additions to the **Victor** operatic series by **Pertile, Franci**, etc. (7190 and 7151) are not on hand for review in this issue. **Odeon 3284**, the *Cavalleria Rusticana Intermezzo* and *Addio alla Mamma* from the same opera sung by **Dimitri Onofrei** is reviewed elsewhere. The leading **Columbia** Internationals are fine waltz records by **Edith Lorand's** and **Dajos Bela's** orchestras. The former is heard in *Merry Vienna* and *Dear Old Munich* (G-59064-F), and the latter in *Your Dance is a Love Memory* and the *Dollar Princess Waltz* (G-59065-F).

Arabian. **Columbia** is alone with popular song disks by **Saft**, bass (33-X), and **Chawki**, soprano (34-X).

Bohemian. Best is the dance disk by the **Hurba** orchestra on **Odeon 17371**.

Bulgarian. **Vasileff** and **Georgueva** sing popular songs on **Columbia 29038-9-F**, and **Chramoff** gives comic sketches on **Columbia 29037-F**.

Croatian-Serbian. Best are the Easter songs by **Rev. Francis Cuturic** and chorus on **Columbia 1159-F**.

Finish. **Ahti**, tenor, and **Holm**, baritone, sing popular songs on **Victor V-4068**, and the **Maki Trio** plays a polka and schottische on V-4065. The **Columbia** feature is a Finnish version of *Love, Your Spell Is Everywhere*, sung by **Kuuno Sevander** on 3140-F.

French-Canadian. The most noteworthy record is the fine performance of *Gretchaninow's Berceuse* by **Henri Marcoux** (Victor V-5075). Characteristic dance music is dispensed by the **Trio D'Henri** on the **Columbia 34229-F**, and by **Les Coureurs des Bois** on **Victor V-5076-7**,—a four-part Valse Lanciers.

German. The leading **Odeon** releases, songs by **Richard Tauber**, organ solos by **Paul Mania**, and choruses by the **Sieber Choir**, are reviewed elsewhere. The feature release is **Odeon 10564-5**, a four-part *Traum des Reservisten*, played by **Dr. Weissmann** and a concert orchestra. The piece assembles many well-known German melodies, patriotic airs, folk tunes, etc., into a naive sort of tone-poem depicting the life of a soldier in the German reserves. The battle scenes are very vigorously played indeed, and the recording is quite brilliant. **Columbia** issues two-part versions of *Rendezvous* and *Schwarzwaldmädel* played by the **Parlophon Streich Orchester** (with vocal soloists and chorus in the latter)—G-55195-F and G-55196-F. **Richard Tauber** sings *Irving Berlin's Always* (*Heimweh*) and *In der Pfalz* on G-55220-F, to be reviewed under vocal in the next issue. The **Edith Lorand** and **Dajos Bela** records mentioned under *International* are also issued under German labels. The **Victor** features are male quartets (*Mozart's Bundeslied* and *Silcher's Der Schweizer "Dez Knaben Wunderhorn"*) sung by the **Nebe Quartet** (V-6060), and new "Nazi" sketches by **Franz Batis & Co.** (V-56043).

Greek. Most noteworthy are the Easter hymns by a church choir and band on **Victor V-58048** (recorded in Athens), dances by the **Greek Orchestra** of New York on **Columbia 56178-F**, and choruses on **Odeon 28101**.

Hungarian. The **Banda Marci** provides dance music on **Odeon 12058**, **Serbo** and **Thomees** sing folk songs on **Columbia G-10218-F** and 10220-F.

Hebrew-Jewish. **Victor** issues the only disks in this classification: comics by **Ludwig Satz** on V-9027, dance music by the **Broder Kapelle** on V-9026, etc.

Irish. The **Columbia** release includes instrumentals by the **Flanagan Brothers** (33397-F), **James Claffey** (33398-F), **Cashin Cawley & Ford** (33400-F) **Morrison's Orchestra** (33396-F); songs by **Seamus O'Doherty** (33399-F), and **Frank Quinn** (33401-F). The **Victor** Irish release for April has not yet reached the Studio.

Italian. As usual, **Brunswick** features songs by **Gilda Mignonette** (58197) and **Rosina Giosia** (58211), and dances by the **Marranzini** orchestra (58215). In addition there are Italian tango songs by **E. Gaiotto** (58208), and comic scenes by **Amato & Co.** (58212). The **Odeon** headliners are songs by **Godono** (9490) and accordion duets by **Valle and Riccella** (9493). **Columbia:** a polka and waltz by the **Orchestra Coloniale** (14560-F), and songs by **De Laurentis, Rosa, Ciaramella**, etc. The starring **Victor** disk is V-62009, a twelve inch coupling of vigorous marches (*Gloria All'Arte* and *Marcia Sinfonica No. 4*) played by the **Banda Rossi**.

Japanese. **Columbia** issues a four-part *Wakareno Sakazuki* by **Kyokushi Takakura** (41028-9-F).

Mexican. The best **Victors** are: an energetic march by the **Banda Rosas** on **Victor 46718** and 46706; *Rio Rita* songs by **Margarita Cueto** (V-46600), and the **Mexican Police Band** record reviewed elsewhere. **Brunswick:** duets by **Ramos and Ramirez** (40827), **Guerra and Guerra** (40923), **Montalvo and Rodriguez** (40929); waltzes by the **Orquesta de Cuerda de Filipe Rodriguez** (40928). **Odeon:** a coupling by the **Orquesta Okeh** and the **Banda Okeh** (16644) and a two-part sketch, *El Ranchero Abandonado*, by the **Trio Matamoros**. **Columbia:** duets by **Guty and Chalin** (3955-X), **Luna and Gallegos** (3978-X), and dance music by the **Orquesta de Baile del Arte Mexicano** (3956-X).

Norwegian. **Gudrun Ring Henning** sings popular songs on **Odeon 25087-8**.

Persian. **Columbia** is alone with three popular song disks (42010-2-F).

Polish. The leaders are dances by the **Hultajska** orchestra (**Columbia 18379-F**), Easter songs by the **Kwartet Krakowski** (**Odeon 11460-1**), and sketches by **Mermel and Pedicini** (**Victor V-16101**).

Porto-Rican. The only releases are **Odeon 16640-2**, all by **Los Jardineros**.

Portuguese. **Columbia** features songs by **Parecis** and **De Souza** (1094-X and 1096-X).

Russian-Ukrainian. Most noteworthy are: *Ukrainian choruses* by the **Uzhorodski Choir** (**Victor V-21029**), popular songs by **Vera Barchanivna** (**Odeon 15609**), and folk songs by the "**Volga**" **Choir Columbia G-20205-F**.

Spanish. The long **Brunswick** Spanish and Spanish-American list contains many re-pressings of dance music issued earlier in the domestic supplements; also dances by the **Marimba Salvadorena** (conducted by **Louis Katzman**), and songs by **Genara Veiga, Pilar Arcos, Josefina Auguilar, Jose Moriche**, etc., etc. **Columbia** and **Odeon** issue no Spanish lists apart from their Mexican supplements. **Victor** releases some nine disks featuring **Margarita Cueto** (466-80, 46556, and 46692), **Juan Pulido** (46430), the **Marimba Vento-American** (46464-4), etc.

Swedish. The only Swedish releases are **Odeon 19309** and 19310,—instrumental trios, and popular songs by **Sandberg** respectively.

Turkish. **Columbia 40024-5-F** are the only records, songs by **Haffouz Saadeddin Bey** and **N. Hanoum**, respectively.

In order to clear up possible misunderstandings, we wish to state that **Mr. Ferdinand G. Fassnacht** has had no connection with **The Phonograph Publishing Company** for nearly a year.

The picture on the front cover of this issue is of **Sr. Enrique Fernandez Arbos**, the distinguished **Spanish Conductor-Composer**, and a frequent guest conductor with the leading **American symphony orchestras**. **Sr. Arbos** is an exclusive **Columbia** artist, and has recently conducted the **Madrid Symphony Orchestra** in a series of works by **Albeniz, Turina**, and himself.

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